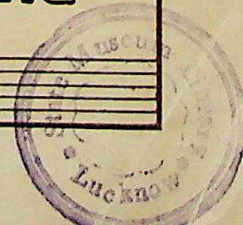




1955

A GUIDE TO THE GALLERIES
of the
National Museum of India



NATIONAL MUSEUM OF INDIA

A GUIDE
to the galleries of the
NATIONAL MUSEUM OF INDIA

1956

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FOREWORD

It is with real pleasure that I introduce this small Guide to the Galleries of the National Museum, and I hope that, with its text and illustrations, it may prove of some use and interest to the visitors.

A museum is one of the most important agencies of education, but one must confess that there are not yet evident sufficient signs of the recognition of that importance in our country. If a museum is truly to serve its educational role, it is not sufficient that the objects are properly, attractively and even imaginatively displayed. Their significance and importance must be effectively put across to the visitor. For this there are many things which must be done. To start with, the objects must be labelled correctly, concisely and clearly, and they must be supplemented by the living voice of an interpreter and the permanent voice of a guide book. Such a guide must at the same time be a reliable and effective interpretation of the material and sufficiently handy for the visitor to refer to with ease as he moves from one object to another.

The National Museum is yet in its infancy, having come into existence only in 1949, and still temporarily housed in the Rashtrapati Bhavan, with the gracious permission of the President, while its own building is being put up. Nevertheless, it has already a collection which is perhaps not altogether unworthy. The Sculpture Section, though comparatively small, is sufficiently rich. The recent additions of some masterpieces of stone sculpture from Aihole and Paṭṭadakal and of a few bronzes, particularly the Naṭarāja from Tiruvarāṅgulum, have further enhanced its value. The Terracotta Section has been enriched by objects from Ahichchhatrā, Akhnoor and Koṇḍapur. The National Museum is particularly strong in its rich collection of paintings representing the different medieval schools; and for a better understanding of the development of painting in India, the earlier schools are also represented by painted copies of frescoes. The manuscripts, both Persian and Sanskrit, are interesting, both for their form and content and a choice collection is being built up. There is also a small but interesting collection of jades. The material from Mohenjodaro and Harappa is particularly rich and worthy of special attention. The coin cabinet contains some unique specimens, particularly the Gupta ones from the Bayana Hoard. I might also perhaps invite particular attention to the transparencies illustrating the development of Indian scripts and the history of Indian coins. They are intended to popularise epigraphy and numismatics so that the layman can familiarise himself with these two apparently dry subjects of study in an easy and interesting way.

I should like to take this opportunity of gratefully expressing appreciation of the generosity of several individuals and institutions who have, with a view to making the National Museum worthy of the nation, given a number of objects on loan. A suitable acknowledgment has been made in each case, in this Guide and also on the relevant labels.

This little booklet is a first and modest attempt, but it is hoped that it may serve the purpose in view at least in some small measure. Since the National Museum is a rapidly growing institution, this Guide will probably have to be revised at a fairly early date, and any suggestions for improvement, which will be gratefully received from any quarter, will be incorporated in the revised edition.

May 28, 1956.

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SCULPTURE

Early Sculpture—Mauryan and Sunga

The visitor to the National Museum of India is greeted at the entrance of the Rashtrapati Bhavan by a bull, which is one of the masterpieces of sculpture of the Mauryan period. This adorned the capital of an Aśokan pillar at Rāmpurva in Champaran district in Bihar and is a magnificent example of the care with which the sculptor in the 3rd century B.C. studied animal anatomy. This is probably the most effective early representation of a bull subsequent to the seals of Mohenjo-dāro. The decoration of the abacus of the bull capital with honey-suckle, rosette and palmette motifs alternating and the cable moulding beneath it, are noteworthy features. The polish invariably associated with the sculptures of the Mauryan period is present here and adds to the interest of this piece.

This example is typical of Mauryan (Aśokan) work. The earliest sculpture of India after the dawn of history is of the Mauryan period and owes some of its features to Persian craftsmen scattered after the break up of the Achaemenian empire by Alexander the Great in 330 B.C. The numerous bell-shaped capitals crowned by animal figures like the bull, lion and elephant are fine examples of this style. The crowning figures are executed in a manner which combines a realistic study with a traditional stylization. The workmanship is bold and massive, and is marked by high polish derived from Persian art.

The aristocratic international Mauryan art, unlike Śunga art which followed the Mauryan in the 2nd century B.C., and shows sometimes an ingenious simplicity and folk quality, does not hesitate to impose foreign elements upon indigenous ideas. Thus the free standing Aśokan pillars crowned by animals, whilst clearly based on the *dhvaja* standards of similar type raised before the temples of early Indian deities like Viṣṇu, Kubera and Manmatha equally clearly imported most of their details from abroad.

As one enters the large hall of sculptures (Darbar Hall) on either side are placed two carved pieces. One is a cross-bar with a medallion from Mathura (50.167) showing an elephant-rider with an attendant against a background of a lotus, typical of Śunga art, which may be dated in the 2nd century B.C.

On the other side is a fragment of a rail pillar from Gwalior (51.99), also of the 2nd century B.C. showing a musical scene on one side and a prince in a chariot attended by the *chauri* and umbrella-bearers, with a panel above illustrating a *Jātaka* scene with peacocks and deer; the figures are badly damaged. As this happens to be a corner piece with mortices for the cross-bars on two sides, the other two sides alone are carved. In the musical scene there are dancers, two *viṇā*-players with the harp-shaped *viṇā* sounded with the plectrum, the flutist, a drummer using both the *urdhvaka* and the *anikya* type of drum and another sounding a small *aliṅga* variety of drum, while towards one end is a lady who sings. All the musicians and dancers are females. The couch beyond, which is broken and has the feet of the attendants on either side, suggests a princess enjoying this *avarodha saṅgītaka* or musical and dance entertainment in the harem.

Śunga art is best illustrated by the magnificent remains of the rail and gateway from Bharhut in Nagod, Vindhya Pradesh. Unlike the preceding Mauryan, Śunga sculpture is characterised by the simplicity and ingenuousness which are Indian rather than Persian. The life-size carvings of Yakshas, Yakshīs, Devatās and other

figures show the sculptor's zeal for representing minute details, such as marks painted on the body or decorative patterns on turban or cloth, though a knowledge of correct human anatomy is absent. Yet the art as a whole has a charm of its own specially in such lovely figures as those of Sirimādevatā and Chulakokā. The cross-bars and uprights have lotuses and medallions carved with scenes from the *Jātakas* and Buddha's life. The workmanship at Sānchī which closely resembles the early phase at Bharhut and Mathurā, is almost reflected in these two carvings also representing the early phase of Indian art in the Śuṅga period.

Other examples of Śuṅga art are terracottas. These along with others of varying date including those of the Kushāṇ period are exhibited in a case near the Gupta gallery.

Kushan Sculpture

The Kushāṇ school of sculpture of the 1st-2nd centuries A.D. marks the development of the early indigenous school. It was centred round Mathurā, and the finest examples come from that area. Mathurā was a seat of great artistic activity about this time whence numerous sculptures were sent out to other places. A famous example may be seen in the images of the Bodhisattva dedicated by friar Bāla in Śrāvastī, Mathurā, Maholi and Sārnāth. Though the Kushāṇ images of Buddha are somewhat thickset and heavy and lack the elegance of the Gupta Buddha, the Yakshīs and the damsel carrying food and water in the Bhārat Kalā Bhavan at Banaras and Śrī Lakshmi amidst lotuses pressing her breast to shower milk and plenty are lovely pieces of art. The Western influence of the Gandhāra school is occasionally seen as in the Hārītī figure in Greek style in the Mathurā Museum ; but usually Kushāṇ sculpture from Mathurā is free from Gandhāra influence. Some of the bacchanalian scenes, Hercules and the lion, and the Hārītī figure in the Mathurā Museum point to Gandhāra influence while the portrait statue of Kanishka and others in long coats and top boots show a different foreign influence, perhaps Turkoman. The masterpieces of this period which are executed in the indigenous style are usually free from such influences, and whether it is a turbaned Bodhisattva, or a diaphanously draped Yakshī, or a Buddha with shaven head or a single dextral curl and simple halo with scalloped edge, or Jaina Tirthankara single or composite in *chaumukh* form with *śrīvatsa* mark on chest, it is always a simple figure still retaining something of the directness of earlier indigenous sculpture though progressing towards the refinement the culminating point of which is reached in Gupta sculpture.

A plaster-cast of a lady under a tree suggesting *dohada* of Aśoka is from the original carving of the Mathurā school, which is at Kumrahār in Patna. The motif is repeated on both sides and the workmanship shows typical Kushāṇ elegance observed in similar sculptures of the 1st century A.D.

A fine standing Bodhisattva image from Maholi near Mathurā (50.173) though lacking the head is an exquisite carving closely resembling friar Bāla's Bodhisattvas carved in huge proportions and dedicated at Śrāvastī, Sārnāth, Mathurā and other places. In this case the *kaṭisūtra* tied in ribbon shape, the *śatavallikā* mode of wear of lower garment and the elegant curve of the folds of cloth from one side to the other as it shoots up to the waist, the typical necklet and the *phalakahāra* composed of strands and clasps, is very interesting.

A superb Bacchanalian scene (50.172) shows a woman, probably of the *veśa-vāṭa*, being helped to get up while the *kuffinī* stands behind. A young attendant girl still holds the wine cup for her mistress.

Behind this is the scene of the courtesan, probably the same as shown before, moving along with her anklets raised and tightened up on her legs to avoid jingling.

Perhaps she seeks to get away unnoticed by those youths who like Sakāra after Vasantasenā prowl about in the streets near the *veśa-vāṭa*. We have two such youths like the Sakāra and Viṭa of the *Mṛichchhakaṭika* following the courtesan. The young woman carries a *chhatra* or umbrella for her mistress. The scene at once reminds us of Vasantasenā covering herself up, removing her anklets and escaping from Sakāra and Viṭa in the streets of Ujjainī. It is the typical Kushāṇ style of the 1st century A.D. The fine *mekhalā*, *mañjira kañṭhī*, ear-ornaments, necklace, *chaṭulātīlaka* on forehead and other ornamentation for the hair is a very interesting study. The aged *kuṭṭinī* with her charm departed is interesting for comparison with the youthful *veśyā* who attracts youth.

A seated figure of a *yaksha* (Pl. I), probably Kubera—the god of wealth, seated at ease, wearing a garland of flowers on his neck (*mālya*) is indeed a very noble study of human form by the Kushāṇ sculptor. The expression in the face is only matched by the humour with which the rotund belly of the extravagantly rich dwarf king is presented by the sculptor, who has taken great pains to carefully chisel out the lovely curls and locks of hair on the head, the well-trimmed moustache, the sleepy eyes and a peeping row of teeth suggesting an indifferent smile. The short stumpy legs are only suggestive of his stunted stature.

A small, but important standing figure is that of Bodhisattva Maitreya from Ahichchhatrā, whose importance is enhanced by an inscription on its pedestal which confirms its identity. The halo behind is typical of the Kushāṇ period.

Another important sculpture of the 1st century A.D. is from Rajgir (49.151). It represents a Nāga group with two standing Nāgarājas on one side and figures of other Nāgas and fragmentary inscriptions mentioning the name of Mañināga, bhaginī Sumāgadhī, the mountain Vipula and Rājā Srenika (Bimbisāra) on the back.

There are two pieces of an architrave from Mathurā—one (4/10/69) showing on both sides scenes from Buddha's life, like prince Siddhārtha seated under the *jambū* tree, the shade of which remained constant, the enlightenment of Buddha and the offering of food to Buddha by Trapusha and Bhalla, with adoring divine figures, *makara* and *garuḍa* decoration, on one side and the adoration of Siddhārtha's royal turban and the enlightenment and the usual adoring figures of *makara* and *garuḍa* repeated again on the back.

The other architrave (J/555) shows processions of bullock and camel carts towards the central scene of worship of Siddhārtha or Buddha. On the back this procession is enlivened by the introduction of celestial riders on *ihāmṛigas* or animals of fancy—lions with fish-tail and crocodiles with swan's neck and fish-tail and tortoise legs and so forth. The adoration of the *stūpa*, the empty seat suggesting Buddha's presence there with devotees offering garlands towards the top end on either side, as also the representation of auspicious objects like the *pūrṇa-kumbha*, lotus and spindles, is indeed very interesting. A noteworthy feature here is the type of wheeled cart with windows used in those days.

A Jaina *āyāgapāṭa* from Kankālī Tila (J/249) shows a Tirthaṅkara shaded by a parasol in a central medallion with the tri-pronged pattern on all the four sides which individually with the central medallion each makes up the *nandipāda* symbol. Below these is the inscription in letters of the 1st-2nd century A.D. recording that it was set up by a merchant Simhanādika for the worship of the Arhats. The central rectangular panel is flanked by two pillars with winged animals on the capital supporting one a wheel and another an elephant. On top and at the bottom of the central panel are shown the *ashṭamaṅgalas* or the eight auspicious symbols.

Undoubtedly a magnificent piece and probably the most important is the representation of Śrī Lakshmī (Pl. I) standing on a lotus amidst lotuses pressing her right

breast to shower milk, plenty and prosperity (B/89). Both her feet rest on a lotus and on the back there are several lotuses in bud and bloom and on lotus leaves are two peacocks facing each other and enhancing the charm of the theme. All these lotuses issue from a *pūrṇaghaṭa* which supports this standing figure. The careful decoration of her hair, elaborate pattern of ear jewel, the *keyūra* armlet suggesting the joy of peacock with its tail spread out as the pattern for it, the variety of bracelets, the elaborately worked *mekhalā* composed of gems on her hips, the waist-cord ribbon-shaped, the large and sweet-sounding anklets and the suggestion of her apparel, which is obviously diaphanous, by the line composing its border at the waist, the fine necklet and the necklace of pearls, form indeed most valuable study. A smile on the face of the figure with the teeth just peeping through the lips, reminding us of Kālidāsa's description of the fine row of teeth of the *yakshī*, *śikharidaśanā*, is indeed a charming feature of this great masterpiece representing Śrī Lakshmī, a favourite subject in early Gupta and later art.

A small railing pillar has an exquisite carving representing a damsel with her foot resting on the Aśoka tree (50.169) suggesting a gentle kick for producing blossom, the *dohada* of the Aśoka. The coiffure, the jewels and the diaphanous apparel on the figure of the young woman, whose shape has been perfectly modelled, shows the heights to which the Kushāṇ sculptor could soar.

An equally charming sculpture on another similar pillar (50.170) rail shows a mother playing with her child (Pl. I) seated at her foot eager to receive a rattle that she holds out for it, amusing herself by watching the juvenile attempts for getting at it. Here the fan-shaped arrangement of coiffure reminds us of similar pattern at Sānchī, Amarāvātī and elsewhere. Another lady from behind a *yavanikā* curtain watches with a smile the sport of the mother and the child.

Another similar pillar (5/6/71) shows a damsel bathing in a water-fall (*nirjhara-snāna*).

Yet another pillar (J/275) portrays the figure of a damsel performing the sword dance with the weapon in her hand.

A group of three heads of the Kushāṇ period forms a very interesting study. One is the head of a nobleman with finely groomed moustache and hair and well-decorated turban arranged on his head (50.165). Another with a peculiar conical cap on the head probably shows a Śaka nobleman (50.166). The third is a charming large-sized face of a damsel with her hair beautifully arranged with the *chaṭulātīlaka-maṇi* running right on the parting of the hair and settling on the forehead (50.168).

Satavahana and Ikshvaku Sculpture

The Sātavāhanas were a powerful dynasty of kings that ruled the whole of the Deccan between the 2nd century B.C. and the 2nd century A.D. Their western seat being at Pratiṣṭhāna many of their monuments are found in Western India. Their eastern seat was Amarāvātī where a magnificent *stūpa* was embellished with carvings during the time of the later Sātavāhanas. Amarāvātī sculpture represents the high water mark of Sātavāhana art. The rail around the *stūpa* at Amarāvātī is richly decorated with carvings depicting *Jātaka* stories, *Avadānas* and scenes from the Buddha's life. Four periods of sculptural work may be distinguished here. The first is very early work contemporaneous with Bharhut sculpture. The second is of about 100 A.D., and comprises early casing slabs from the *stūpa* depicting three principal scenes from Buddha's life, his enlightenment, his first sermon and his death, the lion symbolising Śākyasiṃha and the *triratna* all arranged one above the other. To this period belong the large *pūrṇaghaṭas* and Nāga representations. The third period is represented by the magnificent rail of the 2nd century A.D., wherein the sculptor's

art is shown at its best. The themes are as numerous, the decorative element is as diverse as are the different technical methods adopted by the artists to achieve the purpose of effective depiction. The fourth and last period is illustrated by the delicately carved somewhat elongated figures on the *chaitya* slabs, and by a few Buddha images.

The sculpture of this period is illustrated by a group of exquisite terracottas of about the 2nd century A.D. from Koṇḍapur in Hyderabad State illustrating fine modes of coiffure and turban and some animal figures like the bull and horse all exhibited along with other terracottas of different periods in a wall-case near the Gupta gallery.

The Ikshvākus who continued the great traditions of the Sātavāhanas were responsible for the *stūpas* at Nāgārjunakoṇḍa richly embellished with carvings closely resembling those of the 4th period of Amarāvati. At Nāgārjunakoṇḍa there is great elaboration of the themes as they are at Amarāvati and Buddha is frequently represented as a flaming pillar with feet over lotus and a wheel and *triratna* on top.

A large casing slab (50.17) with exquisite carving typical of the work of this school, shows scenes from the life of Buddha—the interpretation of the dream of Māyā by sooth-sayers at the request of king Śuddhodana and a scribe recording it; the birth of prince Siddhārtha in the Lumbinī grove and the Dīpālās including Indra receiving the child on a silken garment with seven foot-prints marked on it to indicate the seven foot-steps taken by the child as soon as it was born; the presentation of the child to the family deity and the miracle observed in the deity reverencing the child and finally sage Asita receiving the child in his hands and lamenting the short span of his life which would make it impossible for him to hear the babe when he would preach the Law after his enlightenment in the future years to come. Here the usual device of representing the child by the foot-prints on a piece of silk is in accordance with the earlier tradition of avoiding the physical representation of the Master.

Another typical casing slab from Nāgārjunakoṇḍa (50.25) shows the adoration of the *stūpa* by celestial beings fluttering above. The *stūpa* is presented in all its parts, specially the *āyaka* pillars, the *āyaka* platform projections at the cardinal points and the guardian lions of the four gateways that form a special feature of *stūpas* in the Kṛishṇa valley. Over the box-shaped *harmikā* on top of the *stūpa* is the umbrella. There are scenes from Buddha's life and the *Jātakas* in panels of the casing slabs suggested in miniature and rows of *triratnas*, *pūrṇaghaṭas*, frieze of lions and undulating flower garlands. The motif of the garland-bearers and the garland issuing from the *makara* mouth is shown on the coping of the rail and right in the centre facing the gateway is a panel suggesting Māṇdhātā, the *Chakravarti* emperor with his seven gems.

A small sculpture of a typical dwarf *Taksha* (p. 2542) with beautifully arranged head-gear decorated with lotus pattern *mauli-maṇi* or jewel for the head and a huge club, almost his length—is quaint but lovely.

The *pūrṇaghaṭa* recovered from Nāgārjunakoṇḍa (50.26) is probably one of the most magnificent specimens dug out from any *stūpa*. The fine workmanship of the pot which can be separated into parts easily with very lovely lotus pattern for its lid, is indeed a noteworthy object of Ikshvāku work.

Another fragment of casing slab (50.22) presents the scene of the transportation of the royal turban of prince Siddhārtha, when he renounced the world. The Devas celebrate with great pomp the adoration of this object associated with Buddha.

Yet another casing slab (50.19) shows a frieze of lions, a row of *triratnas*, a line of *stūpas*, *pūrṇaghaṭas* and a long flower garland carried by garland-bearers arranged successively on top of one another.

A long frieze from Nāgārjunakoṇḍa of exquisite workmanship consists of a number of panels flanked on either side by *mithunas*. The first panel shows prince Siddhārtha immersed in the ocean of love in his royal harem. The panel next to it presents a prince surrounded by his attendants and other women. The panel beyond it gives the story of the novice Sumana who brought water from the Anotatta lake overcoming the Nāga king Paṇṇaka. The next panel shows the enlightened Buddha under the Bodhi tree seated on his throne and surrounded by the delighted *devas*. Beyond that is shown the story of the wise lady Amarā exposing to the king his four wise counsellors who by their jealousy planned against her husband Mahosadha. Beyond this is a scene from the *Champeyya* or *Bhūridatta Jātaka* where a snake-charmer presents the snake and earns his livelihood by making it play according to his will. The final scene shows king Māndhātā fallen from heaven, because of his greed to occupy the entire throne of Indra.

Another piece is the upper fragment of pillar (50.23) alternately cubical and octagonal with Kubera and dancing dwarfs, merry-making on the four sides of the cubical top portion and a *śalabhanjikā* woman, youth with a horn, a bearded Scythian warrior and other figures including animal motifs on the sides of the octagonal part.

Gandhara Sculpture

In North-Western India, a meeting place of many cultures, the influence of the Greeks in the wake of Alexander's invasion has left a permanent impress on the sculptures in this area. The Greeks were superceded by Scythians who in their turn were overcome by the Kushāṇs all to a greater or less extent in touch with western art. The anatomy of figures, the treatment of drapery, the arrangement of hair, the poses and attitudes of the figures all suggest the same influence. The earlier representation of Buddha in human form that hails from the Gandhāra area shows him almost as a Greek or Roman youth. The turbans and jewels like *makara-kanṭhī* and the flowing *uttariya* worn by the Bodhisattvas no doubt breathes the Indian atmosphere but the figure of the Bodhisattvas often assumes something of Greek guise. The representation of women is also not different, as may be seen from such figures as Māyādevī and Hārītī. Other motifs like bacchanalian groups, atlantes, garland-bearers, the corinthian pillar show the deep-rooted nature of influence, whether the sculptures were fashioned by Indians trained by Greeks or by the Greek sculptors themselves. Though Gandhāra sculptures lack the elegance of classical Greek sculpture it should however be conceded that there are some very lovely examples of this school. The version of the story of Buddha as presented in the Gandhāra sculpture is quite interesting for comparison with that in indigenous sculpture and it is noteworthy to find the peculiarities like the actual figure of the Buddha issuing from the side of Māyā Devī which is absent in the early indigenous representation. Gandhāra sculptures are sometimes inscribed in Kharoshthī script but unfortunately dated in an unspecified era. The Gandhāra school of sculpture gradually declined in the 3rd-4th century A.D. but a new school arose in the 4th-5th century A.D. styled by Sir John Marshall the Indo-Afghan school which expressed itself in the excellent examples fashioned in Haḍḍa near Jalālābād in Afghanistan, but well represented in India in Taxilā. It seems to have perished in the Hūṇa invasion in the 5th century A.D.

Stone sculpture from Gandhāra is illustrated here by a few examples of Buddhas and Bodhisattvas. A small but lovely scene of Māyā's dream, small pieces showing a dancer and a devotee—all from Taxilā—are exhibited in a case along with a number of stucco-heads which are amongst the most beautiful of the Indo-Afghan school. There are some small but very expressive heads from Taxilā and some larger and medium-sized from Swāt and Kābul valley of which each one is a dainty piece, particularly noteworthy being the bearded face and the face of one wearing a moustache whose general expression of concern and worry is faithfully portrayed, three female

heads with ringlets of hair and coiffure beautifully arranged and some turbaned heads. It should be noted that amongst these masterpieces should be counted a lovely head of a child, a Roman-looking head without a turban, a veiled face and exquisite torso of a woman draped in Greek fashion, a headless torso and an unusual figure of Buddha with his body in beautiful flexion unlike as in his normal representations.

A very large piece of stucco representing a Bodhisattva head (26) is exhibited separately on its own pedestal.

The stucco collection here includes a few painted ones of the Buddha in *dhyāna* and *vyākhyāna* pose and a youth in Greek dress.

In a case there are exhibited miscellaneous antiquities from Taxilā among which there is a small soap-stone circular plaque showing a graphic drinking scene; another similar plaque showing a winged man riding a winged antelope preceded by a goat and attacked by a winged lion; yet another plaque showing four winged griffons in four fields of a large border around a central circular field. Another very interesting stone ring shows the motif of the Mother Goddess. Besides other terracotta moulds of coins, stone relic caskets and moulds or ear ornaments, there are ivory carvings, combs with decorative work, hair pins, dice, shell bangles and terracotta *ayāgapalla* with beautiful decoration. In this case there is a silver scroll in Kharoshthī letters of about 78 A.D. and birch-bark pieces with Brāhmī inscription from the Jaulian monastery of about the 6th century A.D.

Central Asian Sculpture

The area of Chinese Turkistan in Central Asia is very interesting for a study of the confluence of cultures. The ancient region of Takshaśilā was very rich in its influence which is felt in Bamiyan, Begram, Khotan and even beyond Miran, Kucha and Turfan. This area was a meeting place of Indian, Iranian, Greek and Chinese elements in culture and art. Kharoshthī and Brāhmī had both their place here. The exploration of Sir Aurel Stein has brought to light the wonderful picture of this interesting civilization and several antiquities, paintings and documents have been rescued from these sand-buried regions.

In the collection here displayed from Central Asia are a stucco head of Buddha and another of Bodhisattva—both from Miran and other miscellaneous objects of about the 3rd century A.D. Also noteworthy are stucco horses with trappings, saddle and other decorations fashioned with meticulous detail.

In another case there are painted clay figures, one of them representing a seated winged lion, another a horse and the third a double-humped camel—all of the 7th century A.D. Other objects in this case include grotesque demon heads of painted stucco and clay and other figures of cavaliers in military uniform and standing wooden, clay and stucco representations of men and women and animals—all showing Chinese features in abundance. A large-sized stucco head of a woman in this case is also noteworthy. All these objects are from Astana cemetery in Turfan and belong to the 7th century A.D.

Two table cases are devoted to documents—wooden tablets with Kharoshthī inscriptions from Central Asia and other miscellaneous objects and miniature models of implements for various purposes.

Gupta Sculpture

The long gallery beyond that illustrating Gandhāra sculpture is devoted to Gupta sculpture.

In this Gupta carvings from Deogarh, Sārnāth, Gwālior and other places are illustrated. The art of the Gupta period presents the high watermark in Indian art. The rule of the Guptas marks a glorious epoch of an all-round progress in art, science and literature. The already attractive Kushāṇ sculptures are here perfected and some of the carvings of the period are unsurpassed for the liquid feeling of grace, and for soft and sweet contours.

Buddha expounding the law (47.21) and Lokanātha from Sārnāth and the *Ekamukha līṅga* from Khoh in Nagod State are great masterpieces never to be forgotten. Some of the Gupta temples like those from Deogarh and Bhumara show excellent stone carvings while some others have large terracotta panels. Those from Bhītargāon, Rāmnagar, Rājgīr and other places have supplied excellent terracotta panels of this period.

Gupta stone sculpture is very well illustrated by such magnificent figures as the Budha image with an elaborate halo in the Mathurā and the Indian Museums, the lovely Loknātha from Sārnāth (49.113) in the National Museum, the fine panels depicting Vishṇu on Śeshanāga, Gajendramoksha and Naranārāyaṇa from Deogarh, the huge Varāha figure and other carvings in the Udayagiri cave in Gwālior State, and some well-known sculptures from Ajantā. It may be mentioned that the noteworthy feature of Gaṅgā and Yamunā flanking the doorway of the Gupta temple is illustrated very effectively in that from Dāh Parvatīya in Assam.

A few large terracotta panels from Ahichchhatrā illustrate the ability of the Gupta artist who fashioned with facile hand the soft medium of clay in exactly the same manner as he did with the chisel on the harder medium of stone.

In a wall case nearby there are exhibited other smaller terracottas of different periods (see below p. 14) including the Gupta from Ahichchhatrā and elsewhere.

Of the stone sculptures from the Gupta period exhibited here, the flying *Vidyādhara*s from Gwālior (51.94) is an exquisite piece.

The frieze (5/9 236) with *makara* and *gaṇa* motif from Sārnāth opposite, is typical of the artistic elegance of the Gupta sculptures. The floriated tail of the *makara* and the merman is so arranged that an artistic pattern fills the whole panel.

Another sculpture from Sārnāth (49.115) shows the motif of the leogryph and the fighters. A similar and even more dainty piece but unfortunately mutilated is a leogryph with the rider carved in the round. Another exquisite carving is a pillar capital surmounted by double lions from Gwālior (51.95).

From the Gupta temple at Deogarh where scenes from the *Rāmāyaṇa* and *Bhāgavata* are beautifully portrayed, there is a small selection. The story of Kṛishṇa is illustrated by a panel (51.181) representing Devakī giving baby Kṛishṇa to Vasudeva for carrying him away to Gokula. The other (51.180) is one of the *līlās* of baby Kṛishṇa, the kicking of Śakaṭa—the demon who came in the form of a cart—at which a *gopī* wonders.

The story of Rāma is illustrated by the scene of Ahalyā freed from the curse (51.179) and the disfiguring of Śūrpanakhā by Lakshmaṇa (51.178, Pl. II). Of the several musical, dance and *mithuna* scenes from Deogarh there are two here to illustrate this phase of art (51.184 and 651.183).

The central piece here is that of Vishṇu from Mathurā, a magnificent one, with the elaborate crown, necklace of pearls, *yajñopavīta* and *vanamālā* (Pl. III).

Of the Gupta sculpture from Sārnāth there is one of preaching Buddha (Bb/183), a headless standing figure of the Master and another simple one typical of the Gupta

period (Bb/21). There is a small but elegant Padmapāṇi (Bd/9) and a similar one of Maitreya (2,1920).

**Medieval Sculpture Southern Schools—
Early Western Chālukya, Rāshtrakuta, late Chālukya, Kākatiya, and
Hoysala and Chola.**

The Vākātakas, who were matrimonially connected with the Guptas developed a school of sculpture which is a continuation of the traditions of the Sātavāhana dynasty with a strong bias for the Gupta style, and is well illustrated in some of the caves at Ajanṭā and some of the early series at Ellora. The Western Chālukyas, the political successors of the Vākātakas in the Deccan, were great patrons of art. The earliest examples of Western Chālukya work which are observed at Aihole and Bādāmi are indeed very impressive. The sculpture in the Durgā temple at Aihole shows the early Gupta-Vākātaka features in abundance. The magnificent carvings of dancing Śiva, Harihara, Varāha, Trivikrama, Viṣṇu seated on serpent-couch and Narasiṃha in the cave temples of Maṅgaḷeśa, the predecessor of the famous Pulakeśin are among the best examples of early Chālukya work.

Somewhat later in date, but showing greater elegance in the figures which are less heavy than the earlier ones, are the magnificent carvings in the Virūpākṣa, Mallikārjuna and other temples at Paṭṭadakal, which owe their existence to the art-minded queens of the Western Chālukya king Vikramāditya.

The most outstanding creation of the Rāshtrakūṭas who succeeded the Western Chālukyas in power, is the magnificent temple of Kailāsa at Ellora. The later Western Chālukyas who succeeded the Rāshtrakūṭas were responsible for a number of temples with which the Canarese districts are studded. This later phase of Chālukya art is characterised by profuse ornamentation with an exuberance of decorative element. The jewelled crowns, elongate halo, a peculiar pattern of clouds and canopy of foliage and wealth of ornamentation and finicky detail characterise the later phase of Chālukya art—features which are also observed in Nōlamba, Hoysala and Kākatiya art which have their roots in later Western Chālukya art. Some fine examples of the Nōlamba, Hoysala and Kākatiya schools come from Hemāvati, Belur and Halebīd and Wāraṅgal and Pālampeṭ respectively.

Early Western Chālukya sculpture is represented here by magnificent examples of flying Gandharva couple, a Śiva-Pārvatī family group, a bust of Śiva and a headless figure of a deity—probably Śiva, all from Aihole. The two flying Gandharvas are in the best tradition with great affinity to Gupta-Vākātaka work. One group shows the flying figures (Pl. II) lightly floating amidst clouds—the male figure holding a *chāmara*-fan, while the lady holds a fruit in one hand, the other resting on the shoulder of her consort. Speed and movement are suggested by the fluttering upper garments and the loose ends of the waist-band. The contours of the clouds are highly interesting and should be compared with similar representation in paintings as from Ajanṭā. In the other, the male figure holds a cup of wine and is almost forcing his spouse to partake of it. The movement of the figures is similarly suggested here also by the fluttering garments.

Of slightly later date but nevertheless of the early phase of Western Chālukya work are the sculptures from Paṭṭadakal, here represented by a Tripurāntaka, a Śiva, an Andhakāsurasamhāramūrti and Gajalakṣmī. Tripurāntaka (Pl. IV) stands up in his chariot in the warrior pose of *ālīdha* as Brahma drives his chariot with *nandi-dhvaja* or bull banner drawn by the four Vedas, acting as steeds and shoots an arrow that pierces the three *puras* represented as three palaces in the mid-air. Andhakāsurasamhāramūrti pierces the demon and holds him aloft on the prongs of his *śula*. The standing four-armed Śiva is beautifully decorated with typical jewellery of the period

and the elaborate *yajñopavita*, necklet, *udarabandha*, *kaṣīṣūtra* and *keyūra* or armlets with lion-head decoration. Gajalakshmi seated on lotus is bathed by divine elephants.

A bust of a dwarf from Ellora represents Rāshṭrakūṭa work.

The later Western Chālukyan phase of sculpture is illustrated by fine examples from Hyderabad and Hampi and include a fine lintel showing Brahma (broken and lost), Śiva as Naṭeśa and Viṣṇu in decorative niches, a headless bust with great wealth of ornamentation, a fine torso of a *chaurī*-bearer, Tīrthaṅkara well-modelled and a carving with face disfigured in recent years, of a large-sized Devī which hails from the old capital of the later Chālukyas of Kalyāṇī.

The off-shoots of later Western Chālukyan sculpture—the Kākatīya and Hoysala schools—are represented the former by a fine and beautifully decorated lintel showing dancing Śiva from Wāraṅgal and the latter by a huntress and a dancer, a Kāliya-Kṛishṇa and a Garuḍa-Nārāyaṇa from Halebīd—all of them excellent carvings typical of the highly decorative work of these schools.

The Tamil area that was under the sway of the Pallavas, Chōlas and Pāṇdyas and finally under the Vijayanagar monarchs has contributed rich monuments decorated with fine sculpture. A fine standing Viṣṇu (Pl. IV) of very early Chōla workmanship illustrates this phase.

Medieval Sculpture, Northern Schools—Vardhana, Pratihara, Gahadavala Paramara, Eastern Ganga and Pala

The Paramāra kings were famous not only for their literary patronage but also for their aesthetic appreciation and Bhoja could conceive of an exquisite Sarasvatī for his College of learning at Dhara and patronise the master who fashioned it.

The house of Prabhākaravardhana continued the Gupta traditions in early medieval art. The Gurjara-Pratihāras who had a powerful political regime equally assured a flourishing school of art in their realm which helped their successors the Gahadavālas to continue the rigour of the sculptor's chisel unabated.

The Chandellas were great patrons of art and there are several magnificent temples erected by them, the most famous being those from Khajurāho. Their carving has a peculiar charm of its own which vies with that of similar work from contemporary Eastern Gaṅga from Kāliṅga.

The Eastern Gaṅgas were great builders with a keen eye for beauty as seen in the temples from Bhuvaneśvar, Puri, Konārak. Vajrahasta, Anantavarma Chōḍagaṅga and Narasiṃha soared higher and higher in this.

The Pālas fostered a great school of art and from the very beginning of their rule, had great opportunities of reimposing their indigenous expression by the reinforcement of aesthetic elements from the Śailendra empire with which they were in touch. Their prolific sculpture from Bihar and Bengal show a distinctive rugged shape in the one while the other favours delicacy of treatment.

The medieval sculpture in Uttar Pradesh and in the adjoining area is illustrated by several beautiful carvings like Siṃhanāda and Lokanātha from Mahobā, which are typical specimens of the style. Gupta traditions are still obvious here as the artists of this school inherited them fully but marked traces of Gupta elegance and simplicity are to be noticed in earlier specimens as stylisation becomes obvious in later work, a factor which is common with other contemporary sculpture from elsewhere also.

Some of the sculptures from Gwālior of this very early phase which border on the latest phase of Gupta and the earliest phase of early medieval sculpture, show these characteristics of Gupta elegance in abundance. The bust of a lady (Pl. III) with the coiffure most beautifully arranged and decorated with pearls and *chatulā-tilaka-maṇi* is probably a gem of very early medieval sculpture which may be assigned to the period of the Vardhanas. The Mātrikā showing the goddess seated with the child climbing on to her lap is a precious example of the sculptor's art with her body delicately carved and the coiffure artistically arranged. Another elegant piece of this period is a bust of Bodhisattva holding a flower. The figure of Gaṅgā from a door jamb of a temple with an attendant *chhatradhārīnī* and *dvārapāla* is another noteworthy medieval sculpture of slightly later date. Brahmā and Sarasvatī, which may be dated still later with a typical lotus petal decoration in the halo and lotus stalk decoration under the *padmāsana* and with the usual flying Gandharvas flanking the halo on top, presents the northern type of medieval Brahmā with the beard and paunch in his aspect as *Pitāmaha*. The *śrivatsa* mark shaped like a lozenge occurs on the chest as it does in the case of every male deity indiscriminately in this period in sculptures from the north.

An exquisite bust of Vajra-Tārā and a fragmentary sculpture of Tārā also of excellent workmanship from Sārnāth are also medieval sculptures of this school from the Banaras area.

A very interesting sculpture of this period from Baijnāth is Pārvatī surrounded by several attendant figures grouped in the most artistic fashion.

Medieval sculpture from Rājasthān of the time of the Gurjara Pratihāras takes its inspiration both from the Chālukya school of the Deccan and the early medieval school of Uttar Pradesh. There are some fine examples of this of about the 9th-10th centuries A.D. as for instance Yama with his buffalo prominently shown near his feet and carrying the *khaṭvāṅga*. The Gahadavāla school of the 11-12th centuries A.D. is represented by a few examples that show the further development from Pratihāra. Among these are an exceedingly fine female head with the coiffure decked with flowers (Pl. III) executed most elegantly from Rajorgarh in Alwar, and a *mithuna* showing a man listening to the woman whose wisdom is suggested by the book in one hand and *vyākhyāna-mudrā* indicating that she is expounding some truth. A masterpiece of sculpture from the Rājasthān area is the figure of a Jaina Sarasvatī in marble from Bikāner. She is shown standing with attendants on either side playing the *vīṇā* and flying adoring Gandharvas at the top. She carries the lotus, the book, the rosary and the water-pot. It is very interesting to note the quaint effect of charm in this piece, which is a gem of art. The *torṇa* lacking the image for which it was intended is another elegant specimen of carving of about the same period from Rājasthān.

Medieval sculpture from Western India from near Gujarat is illustrated by a dancing figure of Devī of about the 11th century A.D., which is in the same style as that of the famous Sarasvatī of Paramāra workmanship now in the British Museum.

The medieval Pāla school from Bihar is represented here by a fine Bodhisattva Padmapāṇi of about the 9th century A.D. from Nālandā; a small but elegant figure of Vajrasattva of the 10th century also from Nālandā; and a large-sized torso, probably of Tārā, of about the 10th century A.D. from Nālandā with elaborately worked *stanottariya* and *antarīya*, necklet and *yajñopavīta*, *keyūra*, *mekhalā*, *nīlī-bandha* and so forth.

Of Pāla sculpture from Bengal, there are two showing mother and child, the larger one being of a better workmanship; Gaṅgā (Pl. IV) with water vessel in her hand standing under the *kalpavṛksha* from Mahānād. In a case close by there is a

fragment of Vishṇuchakra in stone showing the *Avatāras* of Vishnu attended by his consorts Śrī and Sarasvatī on the other, a small bronze presenting Tārā and several other miscellaneous, terracottas.

Medieval sculpture from Kalinga or Orissa, which was fostered by the Eastern Gaṅga dynasty is best seen and appreciated in the marvellous temples of the early medieval period in Bhuvaneśvar and the still later magnificent temple at Koṇārak, the creation of Narasimha in the 13th century A.D. There are some lovely examples here of sculptures from Koṇārak to illustrate this phase. A very noteworthy image is that of Narasimha himself on the swing attended by his harem. It is one of the several portraits of this king which are known at Koṇārak. Another important sculpture shows the king demonstrating his skill as an archer. Yet another presents Narasimha adoring Jagannāth and other deities and receiving with great devotion his spiritual perceptors and *sanyāsīs*. Among other sculptures of iconographic interest from Koṇārak is a Śiva seated on Nandi most elegantly carved in the typical Orissan style. A very unusual figure of Varuṇānī, the consort of Varuṇa, with the *pāśā* in her hand, Vishṇu with his consorts in the style of this area wherein northern and southern elements combine to make the theme all the more interesting for students of art.

BRONZES

The earliest metal image in India is a fine figure of a dancer from Mohenjodaro, but the bulk of the bronzes which form a very interesting study in India, belongs to the later phases of the historical period. Of these the earliest are metal images of Buddha from the Kṛishṇa Valley, as Amarāvati happened to be a great centre like Mathurā and bronzes closely resembling sculpture of the School were manufactured to be sent to such distant places as Ceylon, Malaya, Java and Borneo. The huge image of Buddha found at Sultānpur and now preserved in the Birmingham Museum is a fine example of the metal worker's art in the Gupta period. This art blossomed during the Pāla rule and some of the finest bronzes produced during this period have been found in Nālandā. It was a persistent art all over the country and we know of examples of excellent work of the medieval period from Central India, Western India, and the Deccan. But the finest examples and the most prolific in the South are of the Pallava and the Chōla period. The period from the 9th to the 12th century was a great epoch of metal work in peninsular India and the great Tiruvāṅgaḍu Naṭarāja was fashioned by an early Chōla sculptor. A unique image of this period representing dancing Śiva in the *chatura* pose is from Tiruvarāṅgulam which may be assigned to the 10th century A.D. and is one of the greatest treasures in the National Museum. The *cireperdu* or lost-wax method was the process by which these images in bronze were cast either by the hollow or the solid process, which the craftsman still practices today, though not in its pristine perfection.

The collection in the National Museum includes some fine examples of the Northern and the Southern schools. Among the bronzes from Nālandā a fine image of Tārā (47.35), four Śaktis (Pl.V) on a common pedestal (49.128), Māyā giving birth to Buddha in the Lumbinī Grove (47.19), Jambhala (47.46), Arapachana-Manjuśrī (47.44) and Saṅkarshaṇa (47.36) are specially noteworthy. In some of these the mutual influences of Indian and Javanese art in the early medieval period is obvious. The figure of mother and child (49.12.4) from Bengal and an Ambikā (49.12.3) are equally important for illustrating the art of the Pāla metal worker in Bengal.

Of the bronzes from South India two images of Kālī (47.109.24), a seated (47.109/1) and standing (47.109/22) Umāsaḥita, a Pradoshamūrti (47.109.21), a tall and slim figure of Pārvatī from Jāmbavanodī from the Madras Museum collection (259), a Manikkavāchaka (47.109/257), a Nandikeśvara with hands in *añjali* in human form (47.109/12), Sukhāsanamūrti (47.109/14), Yoga Narasimha (47.109/20), seated Pārvatī (47.109/10) Naṭarāja and Viṣṇu (Pl. V) are specially noteworthy images.

Among the miscellaneous smaller pieces of the Southern school are a Veṇugopāla (48.4.284) resembling the Chimakurti image in the Madras Museum, a Veṇugopāla with eight hands (48.4.180), a Hayagrīva (48.4.214), all in the late Chālukya style. Of the Northern school is a miniature Mahishamardani on lotus pericarp pedestal decorated with petals, that open and close to cover or reveal her each one of which is decorated with a *mātrika* on her vehicle. This closely resembles similarly fashioned Vajra Tārā with her attendants on the petals like Pushpatārā, Dhūpatārā, Dīpatārā, Vajrasphoṭa, Vajraghaṇṭa and so forth. There is a collection of inscribed Jaina images from Western India and Buddhist images from Nepal, the latter interesting from the point of view of iconography.

By far the most important image in this collection is that of Naṭeśa from Tiruvarāṅgulam (Pl.V) presenting Śiva dancing in the *chatura* pose. It shows the perfection of beauty as portrayed by the early Chōla sculptor recalling the slender figures in the niches of the temple at Śrīnivāsanallur and other places. It is a unique image of its kind and forms a treasure in the metal image collection of the National Museum.

TERRACOTTAS

The talent of the Indian sculptor is seen not only in his work in stone and metal, but also in the more easily handled and readily available material—the soft and malleable medium of clay. From the earliest times man has expressed himself in fashioning different forms of man and animal and fanciful combination of both. The early pre-Mauryan terracottas do not show the same vigour and skill as the earliest proto-historic finds of the chalcolithic period from Mohenjo-daro and Harappa. Somewhat later, the Mauryan and Śuṅga terracottas show a vigor in craftsmanship and have pleasing patterns of decorative element introduced in them. Most of these are from moulds suggesting their manufacture on a large scale. The early hand-made figures including mother-goddesses with pinched noses and slit eyes and heavy ear-ornaments, prominent *mekhalā* girdle and crude anatomical details of human form are matched only by contemporary animal figurines of equally inadequate workmanship.

Among the terracotta figurines of the Mauryan period from Patna are however some masterpieces of form and execution. The figures from moulds of the Śuṅga and Kushāṇ period represent different pleasant themes like a musician with a *viṇā* (55.10) a youth with gorgeous turban (51.208.2), jewels and apparel arranged in fine folds, a lady at her toilet, the *mithuna*, and so forth. In many of these, specially of the Śuṅga period the coiffure of women is beautifully decorated with a wealth of jewellery of amazing patterns. Some of the finest of this series come from Mathurā, Kauśāmbī, Rājghaṭ, Tāmluk, Bhīṭa and Patna.

As in stone sculpture there is a regular sequence in the development of terracotta art. The Kushāṇ period is represented by suitable specimens from all these areas.

There is again a great wealth of pattern of the mode of hair-dress among the Rājghaṭ and Mathurā terracottas of the Gupta period.

But it is at Ahichchhatrā that the finest Gupta terracottas have been found, though the temple at Bhītargāon which was entirely decorated with terracotta figures should have been one of the richest of which most figures practically disappeared except for a few specimens. The Gupta temple at Ahichchhatrā has revealed large-sized terracotta plaques illustrating scenes from the *Purāṇas* as well as iconographic figures. In the absence of stone, the best use was made of clay and temples were wholly decorated with terracotta panels that took the place of stone carvings. It is thus here that we have such magnificent panels. This tradition continues in Pahārpur in Bengal.

In the Deccan and the South, though terracottas have not been discovered in such huge profusion, there is evidence of the sculptor's proficiency in the medium of clay in this part of the country also, as may be seen from the lovely heads with jewelled turbans and decorated coiffure of the Śātavāhana period and other animal figures from Konḍāpur; and some striking examples of a similar nature from Kolhāpur also of the Śātavāhana period; and from Arikāmedū (near Pondicherry) in the South where a small but very interesting collection of terracotta heads of the time of the Śātavāhanas was recovered.

The collection of terracottas in the National Museum consists of a fine series from Ahichchhatrā. Of the large-sized panels the frolicsome *gaṇas* (L. 58.5), the *kinnarī*-mare carrying her lover (L55.2), the fight of the charioteers (L.55.3), etc.

are noteworthy. Of the other large terracotta figures in the round there is a Gaṅgā and Yamunā (55.6/1-2) pair, a few busts of Mātṛikās exquisitely modelled and an Agni of great iconographic interest, in addition to some lovely heads of Siva and Pārvatī.

The smaller terracottas are exhibited in a case that contains a series of varying date prepared both from the mould and by the hand from different places like Ahichchhatrā, Mathurā, Taxilā and Koṇḍāpur. The terracotta collection of the National Museum is enriched by a fine group of heads of the Gupta period beautifully fashioned with rich patterns of head-dress (51.208/1-10) from Akhnoor in Jammu.

THE DEVELOPMENT OF INDIAN SCRIPTS

The origin and development of the different scripts of India is a fascinating story. To introduce to the visitor a connected visual account of the transformation of the earliest letters of scripts in India into later and still later divergent forms all over the country, large transparent glass charts have been prepared and are on show.

Brahmi

In this bay the development of Brāhmī, the earliest historical script of India, is indicated by select examples upto the 5th century A.D. With the dawn of history in India, the Brāhmī script is found used all over the land. The inscriptions of Aśoka show the basic unity of Indian culture wherein a common script is a feature ; but there are peculiar local variations as in the Bhaṭṭiprolu inscriptions from the Kṛishṇa valley and those from the Tamil caves in the extreme South. Further development of the script is noticed in North India in the Śuṅga, Kāliṅga and Kushāṇa inscriptions; in the Deccan and South India in the Śātavāhana and Ikshvāku inscriptions. The letters of the Ikshvāku inscriptions are elongate and ornamented. A further development of the script in South India appears in the early Pallava Prākṛit charters while in North India the Kushāṇa type is followed by the Gupta letters as in the Allāhābād inscription of Samudragupta. The northern type of Gupta script somewhat varies from that in Central and Western India and the Eraṇ inscription shows box-heads for letters which fully develop in the Vākāṭaka script of Central India.

Nagari

In this chart the development of Nāgarī script from the earlier Brāhmī and its use both in North and South India, in the latter area in addition to the local scripts, usually more frequently used, is indicated.

The script in the Aśokan edicts in North India is the parent of the Śuṅga and the very early inscriptions from Mathurā whence the Kushāṇa script is derived. The Kushāṇa letters with their peculiarities that distinguish them from the contemporary Kshatrapa and the Śātavāhana letters are the precursors of the northern variety of Gupta script excellent early example of which is in the Allāhābād inscription of Samudragupta. It is in the Kuṭila variety in Yaśodharman's *prastāvi* of the 6th century A.D. that the beginnings of Nāgarī are to be found. A further development from this is seen in the Nāgarī letters of Harshavardhana's inscriptions. From this time onwards Nāgarī was used exclusively in North India, but in the Deccan and South India it was sometimes used along with the local scripts. The development of Nāgarī in North India may be seen in the Pratihāra, Gahaḍavāla, Paramāra and Chandella inscriptions in the central and western area and in Pāla and Sena inscriptions in Bengal. The development of Nāgarī in South India may be observed in the occasional Pallava and Western Chālukya Nāgarī inscriptions and the more frequent Rāshṭra-kuṭa Nāgarī and the regular Nāgarī Yādava inscriptions that lead on to the Nandināgarī inscriptions of the Vijayanagara period. A cursive script known as Nandināgarī is used in the Vijayanagara copper-plate grants and is closely akin to the modern Devanāgarī script used in the Mahārāshṭra area.

Bengali

The development of Bengali script in its different stages leading on to modern Bengali is in the next chart. The Aśokan edicts show the earliest form from which

Sunga, Kushana and Gupta letters are derived in turn. The Allāhabād pillar inscription of Samudragupta shows the type of letters used in Northern and North-eastern India. The 6th century script in the Maukhari inscriptions shows the types both in U.P. and Eastern India and pre-Pāla script in the latter area is found in the letters of the grant of Śaśāṅka. The earlier development of the script under the Pālas may be seen in Dharmapāla's grants and the latter phase in letters of the 10th century. The Deopāra inscription of Vijayasena gives the earliest proto-type of the Bengali alphabet and a further growth is seen in the type of letters of Lakshmaṇasena's time. The final stage approximating modern Bengali is illustrated in the 16th century manuscript of Chāṇḍīdāsa's *Kṛṣṇaṇakīrtana* from the manuscripts collection of the Bangiya Sāhitya Parishad.

Grantha-Tamil

The development of Grantha-Tamil script in the Tamil area in the South is suggested in another chart. The Brahmagiri Aśokan edicts show the southern variety of Brahmi which was a common script all over the land in the early centuries of the Christian era. Peculiar local variations and additional letters like 'l', 'l' and 'r' and a special variety of 'n' are illustrated in the very early inscriptions of the Tamil caves in the Tiruchirappalli, Madurai and Tirunelveli districts. The earliest Pallava inscriptions are in a peculiar variety of Brāhmi which later develops and leads on to the Grantha script, wherein occur the full complement of letters required for expressing passages and terms in Sanskrit and the Tamil script, which has just sufficient letters with the addition of special letters already mentioned, as required to suit expression in that language. The 7th century Kūram grant of the Pallava king Parameśvaravarman shows both the scripts. Grantha and Tamil, as they developed in successive centuries, are illustrated in the early Pāṇḍya and Chola, later Pāṇḍya and Chola and Vijayanagara scripts. The development from the Vijayanagara period is negligible and modern letters can easily be compared with the Vijayanagara documents to understand them.

Canarese-Telugu

The chart shows the development of Canarese and Telugu in similar fashion. The Aśokan script of the Brahmagiri and Yerragudi edicts gives the southern variety which is the precursor of the scripts in the Canarese and Telugu areas. The Sātavāhana empire which extended from sea to sea in the Deccan provided a common script all over in their dominion from which in the Canarese area the Kadambas developed a script akin to the Vākāṭaka box-headed variety but more ornamental. The Early Western Chālukya, Rāshtrakūta and the later Western Chālukya scripts show the evolution in the Canarese areas leading on to the ornamental Hoysala script from which the development of modern Canarese can be easily traced.

In the Telugu area the Vishnukūṇḍin script leads on to the early Eastern Chālukya that had a long development for five centuries. Under the Kākatīyas and later under the Reddis and finally in the Vijayanagar period the next stages of the development of Telugu script may be seen and the modern Telugu letters can be easily traced from the Vijayanagara script.

Indian Scripts Abroad

In two charts are shown the influences of North Indian and South Indian scripts in different areas and during different centuries, in Eastern Turkistan and Tibet in the one case and Burma, Ceylon, Malaya, Annam and Java in the other. The script of the sand-buried documents and manuscripts from Central Asia and Tibet are closely akin to the late Gupta script whence they are derived as the script

of Tibet is only a petrified form of it. This derivation of the script of the manuscripts of Eastern Turkistan and Tibet is portrayed in one of the charts. The script of the 5th century A.D. in Burma closely resembles earlier script from the Krishna valley. Even in the 7th century the script of Burma still retains the Indian form. In Ceylon the earliest Brāhmī variety is Indian and closely resembles the early cave script in the Tamil districts. In the Ceylon inscriptions of the 10th century A.D. the influence of Vaṭṭaḷuttu is seen. In Annam and Cambodia the script in the early centuries of the Christian era is Brāhmī and by the 8th century A.D. so develops as to resemble the Pallava script and similar script of the Krishna valley. In Malaya the script of the 5th century A.D. with pure Indian paleography is observed in inscriptions. The script of Java and Borneo in the 5th-6th centuries closely resembles that of the contemporary Pallavas though in Java by the 11th century the script develops though yet retaining the Indian characteristics.

STORY OF INDIAN COINS

A collection of large transparent charts with genealogical trees of coins is presented to give an idea of the story of motifs of coins which have a very interesting picture to reveal the ideals of the monarchs during the centuries. One of these describes the motif of 'a single umbrella' proclaiming the king as an emperor. The *chhatra* type of Gupta coins laying stress on the umbrella held aloft and the *chauri* held by the goddess of prosperity as emblems of sovereignty are continued by successive dynasties like the Cholas, Eastern Chālukyas, Pāṇdyas and Cheras by depicting the royal emblem of umbrella and fly-wisks over the Chola tiger, Pāṇḍya fish, Chālakya boar and Chera bow.

Another chart shows by symbols the great fame of the king that travelled beyond the mountains at the farthest ends of the earth, the four oceans, to the nether world the abode of the snakes and the sky and that transcended all measure. This great idea represented by symbols on Sātavāhana coins was continued by the Kshatrapas and the Traikūtakas.

A third portrays the king as the 'unrivalled bowman' by the symbol of the strung bow or the representation of the king holding the bow. On the Sātavāhana coins, Kushāṇa and Gupta coins and even later this symbol is effectively presented.

On a fourth the king as 'the supreme sacrificer,' as depicted on coins of different dynasties like Kushāṇa, Sātavāhana, Gupta and so forth, is illustrated.

A fifth presents the glory of righteous royal wealth and prosperity differently presented on coins of different dynasties.

A whole series like this is expected to give an interesting picture of the ideology of symbols and legends on Indian coins.

PAINTING—EARLY AND MEDIAEVAL SCHOOLS: GUJARATI, RAJASTHANI, PAHARI, GARHWAL AND FOLK PAINTINGS

Early Schools

Painting, as one of the sixty-four creative arts occupied a pre-eminent position in the cultural life of ancient India. This love of painting was responsible for the production of numerous paintings on wood, cloth, paper, plaster and stone, since time immemorial. In the murals and frescoes at Ajaṇṭa, Bagh, Sittannavāsāl, Bādāmi, Ellora, Tanjore, Cochin are rare glimpses of a lost but brilliant magic world of forms, colours and lines.

The wall paintings of Bagh, Ajaṇṭa and Sittannavāsāl have undoubtedly a religious approach and objective, yet, are vivacious and full of life which is wholly secular, a feature shared by early Buddhist church art. Ajaṇṭa belongs to the gentle creed preached by Buddha and Sittannavāsāl in Jaina belonging to the reign of Mahendrarvarman I, a ruler, general, author of works on painting, music and sculpture—the Napoleon of Peninsular India. Notwithstanding their fragmentary condition, the inherited tradition of Bādāmi paintings from Gupta-Ajaṇṭa, and Pallava Sittannavāsāl is undoubted. Between these Buddhist and Jaina temperas, Ellora fills up a hiatus by preserving for posterity a Brahmanical group of paintings. In fact Ellora is a bridge between the ancient and medieval frescoes. The painted porch of Madanpur temple in U.P. is the precursor of the Malwa school in medieval times.

In the distant south, the two layers of Jain painting at Tirumalai with the colour tones of those of Ajaṇṭa; Kailāsanātha Temple at Kānchīpuram; the Chola and Nāyaka paintings in the Brihadiśvara Temple at Tanjore and Vijayālaya Choliśvara Temples from Nārtāmalai are really the precursors of the schools of Rameśvaram and Cochin in the 18th and 19th centuries of the Christian era.

The National Museum of India has been engaged in building up a collection of copies of these ancient paintings in the north and south of which the few mentioned below are the nucleus:

1. Frieze of love scenes—on the lintel of the doorway of Cave No. 17 at Ajaṇṭa. C. 5th century A.D.
2. Two bulls fighting—from Bracket capital of Cave No. 1, C. 500 A.D.—600 A.D.
3. The Black Princess (Pl. VIII)—wall painting in Cave No. 1 at Ajaṇṭa. C. 500 A.D.—600 A.D.
4. Black Beauty—Cave No. 2 at Ajaṇṭa. C. 500 A.D.—600 A.D.
5. A lady leaning on a wall—from Ajanta. C. 500 A.D.—600 A.D.
6. The fourth dance scene in Cave No. 4 at Bagh, with a group of seven female musicians (Pl. VIII). C. 500 A.D.

Medieval Painting-Gujarati

Mediaeval Indian paintings are divided broadly in three groups (1) Gujarati, (2) Rājasthāni, and (3) Pahārī. Of these the last two had various sub-divisions. Gujarati paintings were not miniatures in the real sense of the term, but merely book illustrations, with stereotyped canon utilised by monks as well as laymen for their spiritual ends. They fall into two clear sub-classes: palm-leaf and paper. The ear-

liest known dated mss. belong to the 11th century A.D. and the palm-leaf period continues down to the 14th century A.D. The Śvetāmbara Jaina mss. written on paper are met with from the 14th century. With the use of paper several transformations took place. The size and shape of the folios became larger, and the proportions and sizes of illustrations became vertical; gold replaced the old yellow, new postures and new subjects are represented, compositions become more complicated, draughtsmanship more delicate. By the middle of the 15th century, several new subjects make their appearance—the earliest work is called *Vasanta Vilāsa*. Later on, the Gujarāṭi book illustrators become extremely catholic and Vaiṣṇava, Śākta, etc., works become prolific. With them, Gujarāṭi painting gains a new lease of life, sensuousness and rhythm. By 1590 A.D., within forty years of its foundation the Mughal painting started its illustrious career by influencing Gujarāṭi painting and thus was created what is now known as the Rājasthānī School of painting. The Gujarāṭi style had its local variations in many parts of the country including Jampur and Mandu.

Rajasthani

The existence of a pre-Mughal Rājasthānī school cannot be given any credence for the following reasons: it is not possible that thousands of Gujarāṭi book illustrations from 1064 A.D. survived all sieges, vandalism and arson, while all pre-Mughal Rājasthānī miniatures only were burnt, so that, not a single copy of them is now traceable. While Mughal painting founded in 1540 A.D. influenced the course of Gujarāṭi painting and its varieties in the course of approximately half a century, no influence of the alleged pre-Mughal Rājasthānī painting is traceable in Gujarāṭi painting, or any other school at that.

The real character of the Rājasthānī miniatures has also been misunderstood. It was not an integrated and homogeneous style; but, divided into various regional or court styles from the very beginning. In the very early stages Mewār or Udaipur, Mālwa or South Rājasthān and Bikaner are clearly distinguishable local styles.

Miniatures illustrating scenes from *Amaruṣataka* of 1652 A.D. (pl. IX) belong to the Mālwa or South Rājasthān School (Nos. 47.110/46, 150 and 151).

Amaruṣataka is supposed to be merely a hundred romantic lyrics by Amaru. He probably wrote about c. 650 A.D. These lyrics were primarily composed to visualise love under different conditions and no physical aspect of the question was imported. No evidence has so far been found to prove that love lyrics of Amaru were picturised before the 17th century A.D.

Miniatures illustrating *Bhramaragītā* by Sūradāsa (Pl. IX), ascribable to circa 1650 A.D. belong to the early Mewār school (Nos. 47.110/229, 289, 291 and 297).

Sūradāsa, the blind poet of Agra composed about 12,000 verses called *Sūrasāgara* and *Bhramaragītā*, whose kernel is to be found in the *Śrīmad-Bhāgavata*, 10th skanda, chaps. 43-48, is a part of this great work.

The *Rāgamālā* set from Narsingarh of 1680-81 A.D. was painted by Madhudāsa. (*Vasanta Rāga*—49.19/1; *Megha Rāga* 49.19/2; *Soraṭha Rāgiṇī*—49.19/4 (Pl. X) and *Viravari Rāgiṇī* —49.19/5)

The other *Rāgamālā* miniatures belong also to the Mālwa school and few only to a provincial Mughal style.

The Rājasthānī paintings of the 18th century, represent the climax of a long drawn effort, which, commenced in the late 16th century A.D. Mewār continued to be the chief centre of activity though Amber, Bundi, Mārwar, Bikaner, Jaisalmer, Kishengarh, Alwar and Kotāh all had their own ateliers. Amongst the most important exhibits of this museum are those which hail from Kishengarh, many of which are in-

scribed with either verses from works of Nāgarīdāsa or introductory inscriptions. The most important amongst these are: (1) "The Profile of the *Baniṭhani* as *Rādhā*," (2) "Rājā Śāmant Singh alias Nāgarīdāsa and the *Baniṭhani*," (3) "Kṛishṇa and Rādhā watching fireworks and illuminations." Last, but not the least, is the painting "Rājā Sirdār Singh with his friends and courtiers" which has a large inscription on the back and also contains a self portrait of Nihālchand, the man who probably painted some of these 22 miniatures. The next is the "Worship of Rāi Kalyānmal by Mahārāja Bahādūr Singh, and Mahārājikumār Biuda Singh, Pratāp Singh, etc." It represents the declining slope along with the illustrations from *Rukmiṇī Velā Harana*.

The best paintings of Mewār include the two miniatures of *Krishṇalīlā* with captions from Bihārī's *Satsai* (Kṛishṇa playing the *muralī*—49.19/56), Rādhā meeting Kṛishṇa—49.19/59). *Pañchatantra* illustrated ms.—51.217/16, 8 and 29; Royal celebrations of Holi from Udaipur).

The Bundi and its colateral branch at Kotah had developed a distinguished style of painting—subjects as usual being portraits, *Nāyikābheda*, *Rāgamāṭas*, etc. In their pictorial expressiveness, illusion of immense space and mass, profile treatment with special type of female beauty, sensuous rhythm, architectural design and a bold and vivid colouring, Bundi ateliers occupied an important place amongst Rājasthānī studios. The most important are: "The queens of Rāi Durjansāl of Kotah hunting tigers from a tower." "Mahārājakumār Gopīnāth climbing the wall of Brahmin's house to meet his tragic end" (51.34,40); *Vāsakasajjikā Nāyikā* (51.64/10); *Megha Rāga* (51.67/11); *Naṭa Rāgiṇī* 51-67/15); the various *Nāyikābheda* paintings (51.64/22,25) and *Mahuka Rāgiṇī* (49.19/60).

The Mārwar school is represented by two illustrations from the famous Rājasthānī folk ballad *Dholā-Māru-rā-ruhā* (49.19/172 and 174).

Pahari

By Pahārī painting, the works of the ateliers that flourished in the small states, that dotted the western Himālayas are implied. It was used by early writers to denote a class of miniatures, which in reality, was sub-divided into various regional styles. The earliest of these hail from a small state now included in the Jammu State, called 'Basohli'—with its capital at Bālor (Sk. Vallapura). The history of the Basohli school does not in the present state of our knowledge go back beyond 1675 A.D. and the earliest miniatures belong to a *Ms.* of Bhanudatta's *Rasamāñjarī*, dated in 1694 A.D., belonging to the reign of Rājā Kripāl Pāl (1678-94 A.D.) One of these (49.19,2086) is on exhibition. This was possibly the only style of painting prevalent in the Punjāb Hill States till 1740 A.D., though consciously or unconsciously it underwent transformations. But in its classic stage it was characterized by a quaint ethnic type, brilliant colours, clipping of betel wings. In their large effects, bright colouring, monochrome background, almost savage in their intensity—they are the primitives of Pahārī painting. "Prince holding a sword and lotus" (49.19 357); *Abhisārikā Nāyikā* (47.110 324); Music of Kṛishṇa's flute (47.110/34); *Gitagovinda* (47.110/318); *Dānalīlā* (47.110/138) are worth studying.

The transition between pure Basohli and eighteenth century Kāngrā has been very happily denominated 'pre-Kāngrā phase.' It started with Guler, another small principality, snatching the leadership from Basohli; simultaneously paintings of no mean quality were painted in Jammu, Chāmbā, Suket, Mandī and Nūrpur—the headquarters of Pathāniyāh Rājputs. To this category, undoubtedly belongs the painting "Rādhā with offerings accompanied by *Gopīs* on the bank of Yamunā, etc." (47.110 436) belonging to Suket; the album containing the *Ushā Anuruddha-charitra* from Bhuri Singh Museum, now in this Museum which is late Pre-Kāngrā or early Kāngrā and the portrait of Rājā Rāj Singh (49.10/9). To Jammu, belong the pain-

tings depicting Vishṇu-ardhanārīśvara (47.110/313); *Bālagopūla* (47.110/308); *Rishi Vaiśampāyana* relating the *Mahābhārata* to King Janamejaya (47.110/153); Kṛishṇa with *gopas* and *gopīs* (47.110/307) and Kṛishṇa in a swing (47.110/309), etc.

Political, economic as well as cultural factors were responsible for the Kāngrā art—the classic phase of the painting in the western Himālayas. The Durrani invasion had laid waste the whole country-side from Attock to Mathurā—but the Katoch Rājā Ghamand Chand (1751-74 A.D.) of Kāngrā having been appointed the Durrani conqueror's governor of the Jalandhar Doāb made his court influential, wealthy and a safe refuge for artists. Rājā Sansār Chand's reign (1775-1823 A.D.) was the classic age of Pahārī painting. The Kāngrā paintings are pieces of pure delight, remarkable for their frankness and abandon, their avowed romanticism, the lyrical quality of the compositions and softer tones of colours. The Kāngrā artist limned one of the most fascinating and subtle type of female beauty, which probably originated in the reign of Prakāsa Chand (1773-1790 A.D.) at Guler but was fully worked out by Kāngrā artists.

The Kāngrā *Bhāgavata* set of paintings (51.83, 84, 85, 86, 87, 88, 91 and 93); *Navodha Nayika* (49.19,275); "Bride escaping from her husband" (49.19,270); "Fire in the village and Rādhā trying to restrain Kṛishṇa" (49.19,280); "Lady feeding her pet deer" (47.110,423); *Suklābhīśārikā* (49.19,130); and "Kṛishṇa watching the bath of *Gopīs*" (49.19,114) are some interesting specimens.

Garhwāl

Garhwāl lies on the south-east fringe of the western Himālayas. Various theories have been propounded with regard to the origins of Garhwāl paintings—(1) with Shulaiman Shukoh in 1658—by Syāmadāsa and his son Haradāsa; (2) it was founded by Guler artists in 1780; and (3) that defeat of Raja Sansar Chand (1775-83 A.D.) and marriage of his two daughters with Garhwāl princes originated the school, etc.

Garhwāl paintings are characterized by delicate linear rhythm, subtle draughtsmanship, subdued colour tones, with at first, monochrome background, and later on, an ornate one with Nara-Nārāyaṇa hills. The animation of the drapery is undoubted. They created a new type of female beauty perhaps developed from Guler-Kāngrā tradition. Lyricism marks the landscape and passion is camouflaged by innocent grace. In their pictorial expressiveness, impressionistic flora, delicacy of treatment and symbolism Kishengarh, Kāngrā and Garhwāl are masterpieces; "Rādhā Kṛishṇa looking at a mirror" (49.19,129); and *Utkaṇṭhitā Nāyikā* (49.19,284).

Folk Paintings

The illustrated *Gītagovinda* manuscript (Pl. X) betrays a new facet of Indian art. The state of Orissa on the eastern coast, has several distinctions to its credit. First, it withstood Muslim encroachments for a long time—longer than south India—where the last Hindu empire in India—Vijayanagara survived till the 16th century A.D. Its medieval plastic activity, notwithstanding its vicissitudes still remains unrivalled. In the field of painting the material so far garnered is not sufficient. But, there is a dated *Gītagovinda* ms., in the Cuttack Museum and some fine paintings with definite Mughal influences are in the Ashutosh Museum, Calcutta.

Our specimens, however, are in a class by themselves. The primitive significance of forms, the idealised human being along with its linear composition, profile treatment rhythm in design and meticulous but conventionalised treatment of flora—clearly indicate their affinities with classic traditions of Indian painting, where survival is no longer a question of theory, but, collection of well authenticated data. A bold and

vivid colouring and use of colour solely for the forms is an unique quality of this art. There is no attempt at blending the colours. The contrasted red, brown, gold and blue do not lend themselves to create any delicate, subtle and mystical effects. On the other hand, their archaic simplicity and sincerity, the robustness and evident virility of the forms and their flat treatment, not sacrificed to obtain an effect of polish or finesse, individually and collectively, go to prove that the art was deep-rooted in the ancient traditions of Indian painting.

Side by side, with the princely art of Basohli, and the pre-Kāngrā phase, an humbler style in painting existed, at least in the Kulu—Mandu area, if not in other hill states. Both Basohli and Kulu seem to spring from the same stock, then under differing ethnic, social, economical and geographical influences make separate exits. They develop local features with inherited common idioms of expressions, inter-relations and spatial organizations. Kulu abhors gold and red but glories in its deep blues, the colour of the Himālayan skies, blacks and browns. The forms being archaic, a well defined Chinese influence is discernible, no doubt through Tibet and Nepal.

The last but not the least come some line drawings from West Bengal. They were drawn on homemade paper. They were called *paṭas* and the artists *paṭuās*. Once it was closely integrated with the life of the people but now forgotten and neglected. Yet, as one of the traditional arts, it was originally religious and later on became popular; a dynamic factor in the cultural life of the race, society and the region. The small collection exhibited in these halls falls in two categories. The first are *Rāmāyana* rolls, remarkable for draughtsmanship and colour forms. The miniature showing "The return of Rāma and Lakshmaṇa to the empty hut" has symbolism—the gloom of the empty room of Sitā being represented by shadowing.

The *paṭa* art of the 19th century is mainly an art of lines, distinguished by boldness and vigour. The finely chiselled faces, the modelling, poise and balance made them worthy successors of Mughal, Rājasthāni and Pahārī *charbās*. They were not copies from models, but studies of contemporary life. The "Sleeping Lady" is a masterpiece worthy of Cezanne and Matisse, perfect in its sinuous curves and linear rhythm. It is believed to be the work of Nilmoni Dāsa. "Yaśodā milching the cow with the child Kṛishṇa," is a charming domestic scene. This is reported to be the work of Gopāla Dāsa. We have the same radiant fancy—the identical originality in conception and executions, the same sweeping lines as in Ajaṇṭā and Ellorā.

PAINTING—PERSIAN, MUGHAL AND DECCANI SCHOOLS

Persian School

Islam had forbidden sculpture and painting. The Muslims therefore, diverted their aesthetic talents towards architecture, arabesque and calligraphy.

After the lapse of two centuries, however, the Muslims of Persia under the Abbasidi Caliphs (8th to mid 13th centuries A.D.) took up painting in which figures were represented in such a form so as to be in conformity with the tenets of Islam. There was much Byzantine effect in the paintings of this period which have been lost due to Mongol devastations.

The savage Mongols after two generations took up the arts of the subjugated Persians. In the 14th century A.D. the Mongol (or Bukhara) school was established in which Chinese influence predominated. Figures were large and of Mongolian features, colours were dull and representations stiff and formal.

Then Amir Timur came to power at the end of the 14th century A.D. His descendants were great patrons of art and letters. Under them the talent of Persian artists came into prominence. The Timuride (or Herat) school which is a blend of Chinese and Persian art has given us many masterpieces. Bihzad, the renowned artist of this period, introduced delicacy and naturalism in his compositions. He reduced the scale of figures, used bright colours and discarded stiffness and formality.

The last phase of Persian painting started with the advent of the 16th century A.D. when the Safavids established their dynasty. Sultan Muhammad was one of the court artists of Shah Tahmasp (1524-76 A.D.) of whose paintings one is No: 48.6/1.

Under Abbas I (1587-1629 A.D.) came Riza-i-Abbasi who was a master in line drawing but his style shows effeminate elegance.

From mid 17th century A.D. onwards the Persian school came under European influence and lost all its own characteristics.

The National Museum owns a fine collection of Persian paintings of different periods which are in the form of book illustrations.

Besides these there are a good few miniatures also, mostly line drawings in Siyah Qalam of the 17th century A.D.

1. Portrait of a woman. 19.6×10.2 cms. (No. 48.8/36).
2. Portrait of an old shepherd. 33.4×22.7 cms. (No. 48.8/55).
3. Portrait of an old man. 23.5×7.8 cms. (No. 48.8/55).
4. A grandee cutting a water melon. 7.4×5.7 cms. (No. 48.8/62).
5. Equestrian Portrait of a Soldier. Signed by Moin. 18.2×10.2 cms. (No. 48.8/6).

Mughal School

The Mughals were the descendants of Timur. They were great lovers of art and culture.

Babur (1526-30 A.D.) was a talented ruler and a born artist. During his short reign no contribution was made towards painting.

When Humayun (1530-40 and 1555-6 A.D.) succeeded his father he had a troublesome time which ultimately made him lose his throne and quit India. When he took refuge at the court of Shah Tahmasp of Persia he had time to revive his inherited love for art and to imbibe the aesthetic talents of the Persians. Here he had met two young artists: Syed Ali of Tabriz and Khawaja Abdus Samad of Shiraz.

In 1550 A.D. Humayun was established at Kabul where the two artists joined him.

Akbar, the Great, (1556-1605 A.D.), though illiterate, was a great enthusiast. The *Akbar-nama* (in which Akbar is fully represented), *Ain-i-Akbari*, *Tarikh Alifi* and the translation of many Sanskrit works, for example, *Razm-nama*, the translation of the *Mahābhārata*, were fully illustrated. Persian masters had Indian pupils whom they taught Persian technique and a new style of painting came into being and is known as Indo-Persian. Basawan, Madhu, Farrukh Chela, Manohar and others were famous artists of this period.

During Jahangir's (1605—27 A.D.) reign the Mughal School was Indianized and reached its zenith. Besides book illustrations which were hitherto practised, the Emperor had his own portraits and groups etc., painted and ordered the portraits of his sons and nobles, animals, flowers, etc., to be drawn. Scores of artists were working for the Emperor who took personal interest in their work. Conventional representations were discarded and realism was introduced. Bishandas, Mansur and others were the famous masters of the time.

Shah Jahan (1627—58 A.D.) was not so fond of paintings as he was of buildings. He has left for us such beautiful monuments as the Taj, the Jama Masjid and the Red Fort. The art of painting which his father had so amply nourished survived all through his reign.

Alamgir, (1658—1707 A.D.), was a Puritan and had no interest in Fine Arts. For lack of Imperial patronage the artists migrated to the courts of the princes and rajas. The paintings of this period lack the vigour which was found during the reigns of his predecessors.

Later Mughals (1707—1857 A.D.). During this period many old masters were copied for the market, original works were lifeless and predominantly under European influence.

Akbar School

1. The lovers. Siyah Qalam tinted with colours. 18×10.2 cms. (No. 48.8.59).
2. Akbar receiving Tributes. 19.3×13.2 cms. (No. 51.69.11).
3. Hunting Expedition. *Akbar-nama* style. 30.7×17.2 cms. (Bikaner).
4. & 5. *Tarikh-i-Alifi*.
 - (i) Ghadira's dream. 27.2×14.2 cms.
 - (ii) Harunu'l-Rashid praying at the Ka'aba. 21.2×14.2 cms.
 - (iii) Death of Yahya. 13.3×3.3 cms.
 - (iv) Fazal Barmaki receiving presents.
 - (v) Al-Amin on the pulpit. 41.3×21.6 cms.
6. *Tuti-nama* of Nakhshibi. The Cobra teaching the Rai to understand the speech of the animal world. 14.1×12.2 cms. (No. 49.10/60).
7. Prince Salim (Jahangir) receiving his mother (Pl. XI). 1581 A.D. 29.2×17.4 cms.

Jahangir School

The Museum is well represented with paintings of this school.

1. Portrait of Prince Salim (Jahangir). 27.4×20.4cms. (No. 48.8/35).
2. Bust portraits of Jahangir and Shahriyar. 6.5×4.7 and 6×4.5 cms. (No. D.F.M.).
3. Bust of Jahangir with a jade bowl. 10.9×7.2 cms. (Rampur)
4. Portrait of Iradat Khan (d. 1658 A.D.). 10.4×6 cms. (Udaipur).
5. Portrait of Sayyid Abdul Ghafur. 15.5×9.1 cms. (Udaipur).
5. A Jesuit Father. 15.2×8.4 cms. (Udaipur).
7. Illustrations from *Tuzuk-i-Jahangiri*—
 - (i) Jahangir witnessing a fight between a snake and a huge spider. 1607 A.D. 32.3×19.2 cms.
 - (ii) Jahangir's court in Mandakar garden near Agra. The Emperor reprimanding Kaukab for objectionable behaviour. 1609 A.D. 35.4×23.2 cms.
 - (iii) Gulab Pashi ceremony. 1614 A.D. 32.8×20 cms.
 - (iv) Jahangir feeding the poor. 1618 A.D. 31.2×19.8 cms.
8. A Mongolian grandee with his attendants. 16.2×12.3 cms. (Udaipur).
9. Durga killing demons. 20.6×14.2 cms. (No 48.8,9).
10. Adoration of Devi. 20.6×14.2 cms. (No. 48.8,8).
11. Alam Guman, the favourite elephant of Jahangir. 41.0×29.4 cms. (D.F.M.).
12. A bird study by Ustad Mansur. 7.8×5.6 cms. (Udaipur).

Shah Jahan School

1. Portrait of Shah Jahan in coronation robes. 25.6×18.9 cms. (Rampur).
2. Dara Shikoh (d. 1659 A.D.). 11.2×7.0 cms. (Rampur).
3. Portrait of Shah Shuja (d. 1660 A.D.). Siyah Qalam. Signed by Anup Chatar. 18.8×9.2 cms. (D.F.M.).
4. Portrait of Alamgir (d. 1707 A.D.), as a young man. Siyah Qalam. 22.0×12.8 cms.
5. Group of Mullas. 11.8×8.8 cms. (No52 33).
6. A prince visiting a yogi. 15.0×9.1 cms. (Udaipur).
7. A Nāga hunting elephants (Pl. XI) Siyah Qalam. 22.4×4.7 cms. (Udaipur).
8. "Sarang-Dil," royal tamed antelope. By Manohar. Autograph of Shah Jahan, dated A.H. 1045 = 1635 A.D. 21.8×14.7 cms. (Rampur).
9. Camel-Fight. 28.0×12.4 cms.

Alamgir School

1. Portrait of Sultan Muhammad, eldest son of Alamgir. (d. 1676 A.D.). 25.1×14.0 cms. (Udaipur).
2. Equestrian portrait of Azam Shah (d. 1707 A.D.). A line drawing 21.7×18.0 cms. (No. 51.27).

3. Portrait of Bedar Bakht (d. 1707 A.D.). Siyah Qalam. 16.6×9.8 cms. Autograph of the Prince (No. 51.26).
4. The Assembly of Muslim Saints. 26.4×16.2 cms. (Rampur).
5. Aurangzeb on horseback being presented with the sword. "Alamgir" by Khwaja Khizar. 28.5×20.0 cms. (D.F.M.).

Later Mughals

1. Maiden playing with fire-works. 15.6×8.6 cms. (No. 52.41).
2. Alamgir at the siege of a fortress in Rajasthan. 50.0×38.0 cms. (Rampur).
3. Baz Bahadur and Rupmati. 24.2×14.8 cms. (No. 52.28).
4. The Adoration. 20.6×14.6 cms. (No. 52.42).

Modern

1. Jahangir hunting a lion. 18.0×15.1 cms. (No 50.99).
2. Transporting the carcase of a lioness. 18.3×17.6 cms. (No. 50.42).

Behind most of the Mughal paintings which once belonged to the Great Mughals there are seals of the nobles and the autographs of the librarians.

Deccani Schools

1. *Bijapur & Ahmadnagar* (1565—1700 A.D.).

The rulers of these kingdoms were foreigners. They were in contact with Persia directly by the sea routes from the West Coast of India. Paintings of these schools were rich in colours and full of life and vigour. They show that their technique was quite different from that adopted in the North at the same time.

There are a few paintings of these schools in the Museum—

1. Raga Hindola. 23.8×18.2 cms. (Bikaner).
2. Dhanasari Ragini. 22.5×17.5 cms. (Bikaner).
3. Malvi Ragini. 25.2×17.7 cms. (Baroda).
4. Ibrahim Adil Shah II of Bijapur. (1580—1626 A.D.) with attendants and musicians. (This is a leaf from *Nauras Nama*, a versified treatise on Food.) 11.4×8.5 cms. (Hyderabad).
5. Shaista Khan (d. 1694 A.D.) playing "Holi." 28.0×20.3 cms. (No. 48.14/18).

- (2) *Golconda* (1550—1690 A.D.)

The Qutb Shahi rulers were men of fine taste. They had also employed Persian artists. Some paintings are found in manuscripts. Genuine paintings of this school are rare and scarce.

1. Portrait of Maharaja Shivaji (d. 1680 A.D.). 15.7×10.7 cms. (Hyderabad).

- (3) *Hyderabad* (1724—1857 A.D.).

Amongst the Nizams of Hyderabad, Mir Nizam Ali Khan, Asaf Jah II (d. 1803 A.D.) was very fond of having his portraits drawn in indoor and outdoor life. He got his biography, *Tuzuk-i-Asafi*, written duly illustrated by the author Tajalli Ali Shah who was a good artist also. Rai Venkatachellum was another court artist.

1. Abdullah Quli Shah of Golconda (d. 1674 A.D.). The technique of Golconda artists could be studied from this copy which is by a Hyderabad artist. 27.5×16.1 cms. (Hyderabad).
 2. Nizam Ali Khan. An unusually big portrait. Signed by Venkatachellum. 130×66.5 cms.
 3. Sikandar Jah (d. 1829 A.D.). A group with his nobles. 30.5×21.2 cms.
 4. Nasiru'd—Daulah (d. 1857 A.D.). A group. There is no life in this painting. 32.5×22.0 cms. (Hyderabad).
- (4) *Other minor schools*

There were a few minor schools in the Deccan of which Shorapur, and Kurnool were more prominent. Arcot, Tanjore, and Poona also produced a few paintings.

1. Mother and child. 15.7×7.3 cms. (Hyderabad) is a good example of the Sholapur School.
2. Erach Khan hunting. 36.8×27.4 cms. (Hyderabad) is attributed to the Arcot School.

ARABIC, PERSIAN AND HINDUSTANI MANUSCRIPTS

Calligraphy

The Arabs were proud of their memory. They used to commit to memory historical anecdotes, adventures of their forefathers and pedigrees of different clans and tribes. Writing was, therefore, not considered necessary. Just before the advent of the Holy Prophet the script was introduced in Arabia. This script called Kufic was composed of crude lines. There were no curves, no dots and no vocalization marks.

In the 8th century A.D. the archaic Kufic script was given a better form by Hajjaj bib Yusuf (d. 714 A.D.). when dots and vocalization marks were introduced.

Later on, the aesthetic talents of the Muslims were diverted towards calligraphy and Kufic script was artistically transcribed.

As Kufic was hard to write and difficult to read, an easier script was evolved in which a few curves were also employed. Thus we had Ta'liq.

After a century or so Ibn Bawwab and Ibn Maqla combined Kufic and Ta'liq and brought in Naskh, which means a script which "cancels" previous scripts. The off-shoot of Naskh is Suls, (i.e. one third), in which one-third lines were curved and two-thirds straight.

In the 13th century A.D. came Ya' qut, the court calligrapher of al-Musta'sim bi'l—lah, the last Abbaside Caliph (d. 1258 A.D.) who was the foremost master of Naskh and Suls. His style of writing was much admired and was followed for over four hundred years when Ahmad of Nairazi came and reformed Naskh script in the 17th century A.D. To this day Nairazi style is followed in the Middle East.

Buhar or Maghrib (meaning West, i.e. Morocco), was an off-shoot of Naskh. It was in vogue in India also during the time of the Lodis.

Raihan is another off-shoot of Naskh. It means sweet basil. It is an elegant script.

Tauqi (meaning signing an order etc.,) was used for royal edicts and official correspondence.

Riqa (meaning patches) is for accounts etc., written on bits of papers.

Muhaqqaq (meaning authenticated) is for calligraphic writing in which the curves and lines were according to set rules and regulations.

Nasta'liq is a combination of Naskh and Ta'liq and is full of curves. This script originated during Timur's time and its founder was Mir Ali. Most of the books are written in this script. Several masters of this script have come and gone. Sultan Ali of Mashhad, Mir Ali of Herat, and Imadu'l-Hasani achieved great fame.

Shikastah (meaning broken) is for official correspondence and quick writing.

Shafi'a is an elegant form of Shikastah.

Tughra is for cyphers and monograms.

Qitas

It was customary in Mughal times and was followed by others to have the paintings bound in an album called "Muraqqa." On one side of the panel would be the painting and on the other side would be a calligraphic specimen called "Qita."

The margins on both sides would be suitably decorated with foliage and floral designs in gold or colours and sometimes with "Shikargah" (hunting or battle-scenes). Such decorations depend upon the ownership of the Muraqqa.

The National Museum owns a fine selection of Qitas—

1. Emperor Shah Jahan's letter to Mahabat Khan written by the emperor himself, in good Shikastah, in 1632 A.D. (Pl. XII)
2. Three Qitas by Prince Dara Shikoh, the eldest son of Shah Jahan in excellent Nasta'liq. One of these has been reproduced (Pl. XII)
3. A Qita by Shah Shuja, the second son of Shah Jahan, in good Nasta'liq (Pl. XII)

Besides these royal specimens of calligraphy there are Qitas by eminent masters like: Sultan Ali of Mashhad, Mir Ali of Herat, Imad of Qazwin, Abdu'f-Rashid of Daliyam, Muhammad Husain of Kashmir and others.

Good specimens of calligraphy of different scripts are found under Manuscripts.

Manuscripts

Before the Tonk Library was purchased for the Museum there were about one hundred Manuscripts only which were either good specimens of calligraphy or illustrated and illuminated works.

Arabic

1. Four leaves of the Holy Quran in Kufic script. These are of the 8th century A.D. and the oldest in the Museum.
2. Holy Quran in excellent Raihan with alternate lines in gold and lapis-lazuli inks. 15th century A.D. copy bearing the seals of the emperors Shah Jahan and Alamgir. (No. 54.29/1) vide (pl. VIII).
3. A tiny copy of the Holy Quran written by the celebrated Abdul Baqi Haddad in excellent, superfine Naskh. $2\frac{1}{2}$ " x $1\frac{1}{2}$ " x $1\frac{1}{2}$ " with written space $1\frac{1}{2}$ " x 0.9". Seal of Shah Jahan (No. 54.29/2).
4. Holy Quran in Buhar script. Dated 1517 A.D. (No. 54.27,1).

Besides the above there are a few more copies which bear the name of the copyist.

5. Muhammad Qasim of Samarqand (1539 A.D.). (No. 54.36/1).
6. Abdus Sattar of Ahmadabad. 1698 A.D. (No. 52.6).
7. Ismat'l-lah Khan. 1782 A.D.
8. As-Sahih lil-Muslim. Famous book of Hadith (traditions) in Turkish Naskh, dated A.H. 835.
9. Muraqqa containing a collection of calligraphic specimens by eminent masters of Suls and Naskh scripts.

Persian

In the illuminated and illustrated copies there are superfine paintings of Persian, Bukhara, Herat and Safavi; Indian (Mughal, Deccani and Kashmiri) schools.

1. *Jamiu'l-Tawarikh* or *Tarikh-i-Rasheedi*. History of Chingiz Khan and his descendants down to 1318 A.D. Oldest copy existing with the best specimens of paintings of the Bukhara School. Naskh script. 14th century A.D. copy.
2. *Shah-nama*, the Book of Kings by Firdausi of Tus. (d. ca. 1030 A.D.).
 - (a) In archaic Nasta'liq with 90 paintings of Herat School. Dated 1428 A.D. (No. 54.60).
 - (b) In good Nasta'liq with 58 Mughal paintings. Dated 1648 A.D. (No. 54.20).
3. *Khamasa-i-Nizami*, the Five Poems of Nizami of Ganja. (d. ca. 1211 A.D.).
4. *Masnawi* of Maulana Rumi (d. 1273 A.D.). In Nasta'liq, with six Persian paintings. Dated 1433 A.D. (No. 48.6/15).
5. *Bostan* of Sa'di of Shiraz (d. 1292 A.D.). This copy was made for Nasir Shah Khiliji of Malwa (1500—10 A.D.) by Shahsawar, the calligrapher, and Haji Mahmud, the artist. 43 paintings in Bihzad style. Good Nasta'liq. (No. 48.6/4).
6. *Duwal Rani Khizar Khan* by Amir Khusrau of Delhi (d. 1325 A.D.). In excellent Nasta'liq by the celebrated Calligrapher called Dauri. Dated 1568 A.D. Two paintings of the Bijapur School. Big (Lineal) Seal of the Emperor Shah Jahan (No. L. 53.2/7).
7. *Mehr wa Mushtari* by Shamsud-Din 'Assar (d. 1382 A.D.). In Nasta'liq. Dated 1471 A.D. with ten paintings of the Timuride School. (No. 48.6/8).
8. *Diwan-i-Hafiz*. Lyrical poems by Shamsud-Din Muhammad Hafiz of Shiraz. (d. 1389 A.D.). In excellent Nasta'liq with eleven Mughal paintings by famous artists like Kanha, Farrukh Chela, Manohar and others. This copy was made for the Emperor Akbar. It bears the autograph of Nawab Kalbe Khan of Rampur.
9. An Anthology of Persian Verse. In excellent Nasta'liq by Mir Ali of Herat with six paintings by Sultan Muhammad. It is a present from Shah Tahmasp of Persia to the Empress Hamida Banu Begum, the consort of Humayun when the royal couple had taken asylum at the Persian court during 1540—55 A.D. It bears the seal of Hamida Banu Begum. (No. 48.6/11).
10. *Chihil Majlis* by Ala'u'd-Daulah of Samnan. (d. 1336 A.D.). This copy was written for the Emperor Jahangir by Abdu'r-Raheem Raushan Qalam in 1611 A.D. There are two good Mughal paintings. It bears the seal and autograph of Shah Jahan and the seal of Alamgir.

Besides the above there are other copies in which will be found the paintings of Golconda and Kashmir Schools.

Amongst rare works without illustrations there are :

11. *Fawa'id-i-Qutb Shahi*. An anthology of Persian prose and verse compiled by Maulana Unwais Munshi by the orders of Abdullah Quli Qutb Shah of Golconda (1626—74 A.D.). In excellent Nasta'liq and Shikastah. Dated 1628—29 A.D. (No. 48.6/9).

12. *Asraru'l-Khatt*. A treatise on the art of calligraphy by Muhammad Fazlul-lah al-Ansari al-Faruqi. Dated 1741 A.D. (No. 54.43).
13. *Muraqqa-i-Nasta'liq*. An album containing fifty-two Qitas by renowned calligraphists like Sultan Ali of Mashhad, Mir Ali of Herat, Ali al-Katib as-Sultani, Ali Riza al-Abbasi, Mahmud ash-Shihabi, Mir 'Imad al-Hasani, Abdu'r-Rasheed ad-Dailami and others. Jawahir Raqam, the court calligrapher of Alamgir, collected and compiled these qitas into a Muraqqa for his Imperial Master. Most of the margins have been lavishly decorated with floral designs in gold.
14. *Muraqqa-i-Dailami*. An album containing five Qitas by Abdu'r-Rasheed ad-Dailami who was a tutor to the sons of Shah Jahan. These qitas which contain the alphabets and their combinations were written for the Imperial princes who turned out to be excellent calligraphers of their age.

Hindustani

1. *Tarjuma-i-Tuzuk-i-Baburi*. A translation of the Turkish autobiography of the Emperor Babur. It was undertaken by Ahmad Sa'id of Bareilly for Nawab Ibrahim Ali Khan of Tonk. (No. 54.28/5).
2. *Tawarikh-i-Jamshidi*. A collection of forty two letters by Wajid Ali Shah, the last King of Oudh, written in exile from Calcutta to his wives at Lucknow. (No. 53.5).

SANSKRIT AND PRAKRIT MANUSCRIPTS

The Museum owns a small collection of Sanskrit, Prakrit, Tibetan, Newari and other manuscripts which can be classified into three broad groups, viz., Brahmanical, Jain and Buddhistic from the religious point of view. These manuscripts are generally written and painted in the following three styles :

- (a) The Eastern Indian School particularly those hailing from Nepal.
- (b) The Western Indian Gujarati miniatures, and
- (c) The Rājasthāni.

Most of the manuscripts are written on paper while a few written on palm-leaves and on leather also exist. If the Burmese manuscripts also are taken into consideration, lacquer wood becomes the fourth material used.

Eastern Indian School

The manuscripts containing the miniatures of Eastern Indian School of medieval paintings, which flourished from the 8th century onwards, are worth attention. Through a minute examination of the manuscripts opportunities are afforded to us to study the script of writing and the conditions of paintings in the early medieval age, during those centuries which preceded the Monammedan occupation of Northern India. Palm-leaves were generally used as material in early period and when the art migrated to Nepal, leather was substituted instead. The calligraphic quality and strong drawing were the chief features of the Eastern Indian School of manuscripts in India and in Nepal. In the picture gallery of the Museum, we have exhibited specimens of both types of manuscripts, i.e. palm-leaves and leather. The three leaves (exhibited) of a leather manuscript belong actually to the Tantric Buddhism which migrated to Nepal from Bengal. The silver white letters which are a beautiful representation of Eastern Indian medieval Devanāgarī script are written in parallel horizontal lines against a dark-black ground. The miniatures are shown in the centre and on either side of them, rectangular space is left blank for threading the loose leaves. The double marginal lines on both sides are of red and silver white colours.

The other three leaves of a palm-leaf manuscript (exhibited) of *Sādhnamālā* are also pleasing to the eye because of the fine quality of calligraphy and miniatures. The black letters in these leaves are written in Nepalese script in parallel horizontal lines against the natural ground (of the palm-leaves). The thin marginal lines appear on both sides in triplicate. The miniatures are painted in the centre and on their left side, a rectangular space (also possessing thin triplicate lines on all sides) is left blank for threading the loose leaves. The numbers of the pages are given on one side only. The forms as in medieval Indian painting, were first drawn in outline and then filled in with dabs of colour. The Nepalese painting originating in the Eastern Indian School of medieval painting shows, however, the linear composition of Western Indian painting.

Western Indian School (Gujarati)

The Gujarati manuscripts have two definite periods. The first period, when palm-leaves were used as material, commenced from the 11th century A.D. onwards to the 14th century A.D., while the second period, when paper came into use, started from c. 1350 A.D. The earliest known paper manuscript is that of *Dhvanyāloka*

written for Jina Chandra Sūrī (1156—1166 A.D.). The manuscripts of this school in the National Museum are generally the copies of Śvetāmbara Jain religious books—*Kalapasūtra* and *Kālakāchārya-Kathā*. The text is beautifully written in blue, black or gold and the miniatures are painted either on the left side of the page or in the centre. A rare manuscript of the *Kalapasūtra* written and painted in gold and lapis-lazuli which is exhibited in the Museum, is an excellent record of the Gujarati manuscripts of the 15th century. The various manuscripts of this school are written generally in medieval Nāgarī script (prevalent in Gujarat), in Aprabhramsa Prākṛit. A variety of styles were known to the calligraphists of the Western Indian School. Three pages of an illustrated manuscript of *Kālakāchārya-Kathā* of the 16th century. A.D. (paper period) are exhibited in the picture gallery of the Museum. The letters in these pages, which are written in gold and are of a smaller size, are divided by parallel lines of brown colour with zinc white edges. Another example of fine calligraphy of this period can be witnessed in a set of three pages of a manuscript of *Bālagopālāstuti* (also on show in the Museum). The pages of this paper manuscript contain letters of soot-black. The calligraphist has given marks of the notations and the numbers of verses in vermilion red while the page numbers are, sometimes, encircled with red squares. The name of the work is mentioned on the left centre in elegantly drawn small letters.

The National Museum has been fortunate in acquiring a set of writing materials (from Pāṭan) with which the Western Indian Manuscripts used to be produced and finished. There are interesting items of the set such as bronze dividers, bronze lining pens, Persian pens, an ivory scale, a compass and a bronze inkpot (for keeping golden ink) etc. An instrument box and a practising board of the calligraphists also form a part of the set. Five colours of the same period, which are displayed in a Museum show-case (in modern tubular glass phials) prove the existence of various colours actually used by the then artists and the calligraphists.

This art was the production of the efforts of two distinct classes—the monastic order of the Jains and the thrifty merchants who formed the lay followers of the religion. The paintings, though book illustrations, were actually miniatures in conception, design and execution. The lines and colours used were simple and the background was monochromic.

The old Western painting, according to Tārānātha, had migrated as far north as Kashmir. Its influence is traceable at Pagan in Burma outside India.

Rajasthani

By 1590, the Gujarātī painters underwent a transformation. The Mughal artists under the patronage of Akbar the Great, influenced the Gujarātī school of painting and this fusion resulted in the creation of the Rājasthānī School of painting with its various styles, namely Kishengarh, Bundi, Marwar, Kotah, Jaipur, Malwa, etc. Due to the patronage of the Rajput princes, paintings in different styles multiplied. The artists of each school decorated the manuscripts of their regions with their particular styles and, thus, many illustrated Rājasthānī manuscripts were written. The subjects chosen were mythological scenes, folk songs and tales, Rajput heroes' biographies, love ballads or war descriptions.

The National Museum possesses a few manuscripts of this period which are liberally illustrated. The first is *Dhanyavilāsacharitra* belonging to the 16th century A.D., with 23 illustrated pages. It is a veritable saga of contemporary life, customs, and costumes. The background is thoroughly monochromic. The second manuscript is a fragment of a well-known work '*Śālibhadra Charitra*' and belongs to the Marwar School of art. The miniatures painted in about the 17th century A.D. are rich with gorgeous processions, palatial mansions and romantic scenes against a

monochromic background. The third one is a beautifully illustrated Marwari Manuscript of *Dholā Mārū*, another unique example of an album-cum-manuscript, telling a tale through pictures and allowing us to have a glimpse of the pomp and show of a by-gone medieval chivalry.

The fourth '*Sakuntalā Nāṭakam*'—a Hindi manuscript in the National Museum—is another noteworthy example of a fine combination of excellent calligraphy and enchanting art. The manuscript was composed by poet Niwāza and was completed in 1789 A.D. It is illustrated by miniatures which are now recognised as belonging to Bhonsle School of Rājasthāni painting. (The manuscript originally belonged to the family of Bhonslas). This school emerged as a result of the compromise of Rājasthāni and Poona schools of Indian paintings. The murals in the Kālī temple at Chanda also belong to the same school.

Miscellaneous manuscripts

There are a number of other manuscripts in the Museum which have been acquired either for literary or for calligraphical value. Some loose pages of the Jain manuscripts in the Museum contain various specimens of medieval writing while a long scroll of canvas and paper contains prescriptions for the cure of a number of diseases.

A special collection of five hundred Śārādā manuscripts in the Museum can throw a flood of light on history, culture and Śaivite philosophy of the people of Kashmir on proper research. An illustrated manuscript of *Udyoga Parvan*, dated 1691 A.D. is an asset in the National Museum. The manuscript is complete and is bewitching due to the wonderful illustrations of the Deccani School which adorn the pages of this rare work of art and calligraphy.

About 90 illustrations, with text from the famous work—Jayadeva's *Gītagovinda*—written and painted by the artists of Orissa, are a valuable part of our miscellaneous manuscripts. The scenes generally represent Rādhā and Kṛishṇa (standing or sitting) or Gopis in a single or double panel, with reference to the context written on the top of the paintings.

The letters in black are generally drawn elegantly on monochromic ground of yellow or grey or deep mauve, while the notations are given in vermilion red and pink and are, sometimes, edged with white.

JADES

Jade, a semi-precious stone was much used by the Chinese for ornamental purposes, for making idols and small utensils, for decoration and use. It has been in use from pre-historic times.

Its chief colour is pale green (like a grape) although it is found in different colours—white, mutton-fat, moss green, spinach green, brown and even black.

The Mughals took a fancy for jade and had many exquisite pieces made out, some studded with precious stones encased by gold wire, some incised and filled with gold and some inlaid with jades of different colours. A few of green colour have been found inlaid with silver. Such pieces give an appearance of Bidriware.

Amongst Mughal pieces we find—hilts for swords, handles for daggers, qarols and even katars, thumb rings, etc., cups, trays, caskets, trinket boxes, etc., ornaments—serpech, pendants for necklaces, arm bands etc.

The National Museum has a small but fine collection of 17th-18th century Mughal jades.

1. Tray with dark green jade and red tourmaline in gold setting. White Jade. 16.7 cms. dia. (48.9/1).
2. Bowl with topaz, red tourmaline and green enamel in gold setting. White Jade. 12.0 cms. dia. 5.5 cms. ht. (No. 48.9/46).
3. Bowl thinly carved with floral designs in relief. White with yellowish green tint. 11.0 cms. dia. 2.6 cms ht. (48.9/3).
4. Octagonal cup with topaz set in gold over green and red metallic sheet to give the effect of emeralds and rubies. Greyish. Ht. 3.0 cms. (48.15/5).
5. Pandan with inlay work. Light grey. 11.7×6.0 cms. (No. 48.28).
6. Qalamdan. Top and sides have floral designs and foliage in relief. Light greyish green. 24.7×4.8 cms. (48.9/5).
7. Octagonal box without cover. Exquisitely carved sides. Light greyish green. 12.1×10.5 cms. (48.9/7).
8. Lota. White, Ht. 9.9. cms.
9. Hilt of a sword. Whitish grey. L. 17.5 cms. (48.9/11).
10. Handle for a dagger. Horse head. Dull bluish green. L. 12.2 cms. (54.59/1).
11. Handle for a Qarol. Horse head. White. L. 9.6 cms. (54.59/2).
12. Handle for a knife. Lion's head. White inlaid with tiny rubies in gold setting. Greyish white. L. 5.7 cms.
13. Handle for a qarol dragon head inlaid with rubies and turquoise in gold setting. Dull yellowish green. L. 11.2 cms. (48.9/19).
14. Zafar Takiya. Inset with rubies and emeralds. Light grey. L. 14.7.

Crystal

White rock crystal was another semi-precious stone which was put to the same type of use for preparing articles like the jade.

1. Jar with lid. Outside portion ribbed. Lid with twelve panelled flowers with a knob. Ht. 12.5 without and 15.4 cms. with lid. (48.15/1).
2. Bowl with cover. Floral designs outside in relief. Ht. 7.4 cms. (48.15/2)
3. Scent bottle with stopper. Inlaid stones and gold setting missing. Ht. 8.9 without and 13.0 cms. with stopper. (48.15/3).

PRE-HISTORIC AND PROTO-HISTORIC OBJECTS

As we approach the northern-most part of the Galleries from the main entrance the room at the extreme end together with the part of the verandah in front of it is taken up with the pre-historic and proto-historic objects from different sites in India.

Palaeoliths

Indian palaeoliths are in the majority of cases composed of quartzite, chipped into cleaving, smiting and perhaps digging implements, exactly resembling the early stone-age implements found in Northern and Southern Africa, Central America and in Europe. Early scholars divided Indian palaeolithic artefacts into three main types, *viz.*, bouchers or celts, palaeoliths which include the axe, cleaver-like implements including the guillotine types and thirdly, the discoid forms. In general shape and form these three types come nearest to those from the Chellean and Acheulean periods of Europe.

The table show-case which first meets the eye exhibits the early palaeoliths from the southern site of Attirampākkam, while the lower shelves of the wall-case contain those from the beds of two rivers, Berach and Gambhiri in Chittorgarh, Rājasthān.

Objects from Harappa and Mohenjo-daro

Proceeding further north in front of the Pre-history room is another table show-case where a collection of seals and sealings from Harappā and Mohenjo-daro is displayed along with their casts in plaster. It includes by far the most famous of these seals (Pl. XIV), the unicorn type as also a host of others such as those showing the Pāsupati deity, the fighter with tigers, the composite animal, the Brāhmani bull type and other interesting motifs such as the *svastika*.

Harappā, the type-site of the Indus Civilisation is in modern times a large village in the Montgomery district of the Punjab, 15 miles west-south-west of the district town, now in Pakistan. The mounds of the ancient city cover a circuit of more than three miles. The Indus Civilisation was in full flower in the time of Sargon of Agade in Mesopotamia whose date is now placed a little before 2300 B.C. and the period 2500-1500 B.C. has been estimated as likely to have comprised the material available at the present moment. Mohenjo-daro (meaning, "The Mound of the Dead") is nearly 400 miles away from Harappā and is located in the Lārkanā district of Sind.

Before entering the room, the visitor would do well to have a look at the island show-cases which will afford him an insight into the typical ceramic culture of Harappā and Mohenjo-daro. In the first one are displayed the typical pottery from cemetery H at Harappā. These pottery pieces include jars, painted vases and flasks and painted dishes in the usual black on red slip. At the top at the centre is a large burial urn. Most of these urns contained dismembered human bones which were first exposed to elements and then allocated for deposition in jars. Some of these, as in the present world. Here the dead man is holding in his hands two animals and also a bow and arrow suggesting that he was a warrior. There is a dog biting at the tail of the animal to the left. The painting also shows a goat, two-horned peacocks and rows of fish, birds, etc. It is supposed by scholars that the animals were probably guides of the dead man in his journey to the unknown world. There are a few painted flasks

some of which are gracefully long-necked ones. One of the beautiful specimens of this series (Group H 62) comes from stratum II at Harappā. Another one from the earth burial of the same stratum (Group H 157) is also interesting.

In the other island show-case are further pottery from Harappā of which the most interesting is the elongated perforated jar (H. 818.b). A fixed dish-on-stand (T.H. 9) represents the typical pottery from the Cemetery site at Harappā. Near this on the two sides at the entrance are one flat-bottomed storage jar from Harappā (H. 8061 (b)) and another tapering-bottomed and flanged-necked from Mohenjodaro (D.K. 8612).

Of the other objects revealing the arts and crafts of this culture from these type sites are terracotta figurines, of deities and toys in the form of animals, reptiles or birds and objects of faience, shell and copper. These are exhibited in an island show-case in the room. A group of mother goddesses in terracotta arrest the eye as being peculiarly fashioned and crudely dressed and ornamented (figs. C 2895, DK 1243, Vs 10, DK 3506, DK 5495, 8286, HP 11657). Female figurines in their peculiar household duties and activities have found conspicuous forms in the hands of the Harappan artists. A woman with twins (HP 14292), a lady kneading flour (Hp1668) etc., are among these. A number of terracotta masks (DK 13013, DK 9208, DK 10330 etc.) are interesting in the Harappan collection. Among the noteworthy themes in faience and paste-work is a pair of embracing monkeys, and of the others a few are familiar animals such as the rhinoceros. Animal figures of pottery are found in large numbers on the sites of the Indus Valley culture. The majority of the figurines were apparently toys for children. The commonest model animal was the short-horned bull, followed by the Brāhmani Bull. Next to the bull in frequency come the rhinoceros, buffalo, tiger, pig, dog and monkey. Models of elephants are rare, though this animal frequently appears on seals.

Among aquatic animals are the crocodile and turtle, while birds include duck, peacock, hen and dove.

Of the copper objects a few interesting are the pair of scales (DKi 355, DKi 80), razor (12391), circular mirror (13303.A) and chariot (355). Of the bronze statuary, a ram, goat, buffalo, bull and a fragment of bird deserve mention. But the most interesting perhaps are a mouse-trap (DK 8140) and a model of a cart in the shape of a bird (Hr. 71, 2186 and 2244).

From Mohenjodaro come very interesting specimens of cherts (Vs 370, Vs 733, Vs 3615, etc.) and chert cores (DKi2871, DK 123, etc.). The Indus Valley civilisation reveals alabaster work as an important craft as is evident from the jali work (Vs 2540) and pot (DK 6075) of that material. A few copper vessels like a pot (DK 11232), a lid (E 2044) and a jar (C 10 a) along with a cylindrical box (DKi270) and a vessel (DK 1781 c) are important metal utensils of this civilisation. Almost a complete series of games-men is available from Mohenjodaro sites (DK 10017, DK 10698, DK 5483, DK 10888, etc.) as also interesting specimens of burnishers (DK 11232, DK 5240, Dk 4416, C. 1853, etc.). A series of stone-weights (DK 7788, DK 4461, DK 8113, DK 3746, DK 9048, etc.) is an interesting study. Pots for unguents (DK 6279, Hr. 431, etc.) and amphoras with paintings and pedestals (DK 8644, DK 8048, DK 6151) are typical specimens of pottery. Grey pottery from these sites afford interesting study; and the Museum has a few specimens of these (DK 1219, DK 4998, DK 8699, DK 11161, etc.). A number of water bottles of different designs and shapes are in the collection with a few of scent bottles.

The metals known to the Indus Valley people were gold, silver, lead, copper, tin and bronze. The use of iron was unknown while copper was the most widely

used metal by these pre-historic people for all general purposes including utensils of domestic use, implements, statuettes and ornaments.

Of the other copper objects displayed in the table show-case are large dish (DK 10781 AF), a pendant (13131), a ladle, a nail puller, choppers (277 a/1, etc.), arrow-heads (12434, etc.,) and a number of axe-blades (DK 7854, etc.).

From Harappa are grey pots (3342, 8230), lid with handle (7338), pottery sieve (12141), pottery ring (12959), dish with concentric bands of painted circles (G 15 E), a long amphora (A (a) 18 a) and a number of small scent bottles (5723 G, etc.). A beautiful stand for a dish (G 130), painted water jar (8280) and an amphora with a pedestal are other important Harappa objects on show. The visitor will find it interesting to observe the miniature model of a cage (Ah 554) and that of a house (3826) as also a toy basket (5800) and an incense burner (A 419). He should not miss also a few polychrome amphoras (5723 C etc.) with pedestal base. Equally interesting in the Harappa collection is a brick bearing impressions of cloth and paws of a dog and a cat (11355).

In the other island show-case are the bronze dancing girl from Mohenjo-daro (Pl. XIV) the stone male torso from Harappa (Pl. XIV), a cast of a stone-head from Mohenjo-daro and a dancing stone figure of a male from Harappa.

Objects from Sind Sites

Chanhu-daro: At the entrance to the Pre-history Room are two vases (Nos. Ch. 401 and 203) with typical designs in black on red slip. These painted pottery vases with tapering bottom and flanged neck are from Chanhu-daro in Sind. The mounds of Chanhu-daro are situated about 80 miles south of Mohenjo-daro, about half a mile south of the village of Jamal-Kirio, near Sakrand in the district of Nawabshah. Three adjacent mounds or *tells* constitute an ancient site known as Chanhu-daro. Chanhu-daro has revealed objects of Harappan and post-Harappan culture. Bronze or Copper tools and implements, some of them unfinished castings, are both found in isolation and in considerable hoards. There is evidence of bead and seal making, shell and bone-working. With bead-making is thought to have been associated a remarkable brick floor with a criss-cross of underlying flues. Of the bronze figures from Chanhu-daro, special mention may be made of a bronze chariot wheel, a bronze dove and a large number of steatite drills used to bore holes in carnelian and other beads found in abundance. The whole process in this one of the oldest of industries is represented as it were, so far as bead-making in carnelian, agate and chalcidony is concerned, in the different forms of these beads in different material. Of the other antiquities mention may be made of unguent jars (Ch 250, 206, 296), pottery ring (Ch. 479), painted stone weight (Ch. 412), incised stone-ball (Ch. 459), a steatite seal (Ch. 372) and a few chert flakes (nos. Ch. 203, 312, 440, 274, 57 and 312), a number of stone-beads (Ch. 366, Ch. 261, Ch. 69, Ch. 204), a faience pot (Ch. 329) and another of limestone (Ch. 394), and clay objects like mask (E. 958), mouse-trap (Ch. 134), monkey (Ch. 424), a pair of bulls (Ch. 46 and Ch. 246), ram's head (Ch. 369), and cart (Ch. 181).

The pottery of the Harappa culture at Chanhu-daro shows plant-forms predominating in the scheme of decoration. This compared to earlier Amri and later Jhukar periods when purely geometric patterns were in predominance, shows the influence of the Harappan culture on another distinct people of north-western India. The typical pottery from Chanhu-daro may be studied in the specimens of a clay-pot (Ch. 28), a stand (Ch. 266) and painted sherd (Ch. 143 and 243).

Jhukar and Jhangar

Use of painted pottery is evidenced even in the Indo-Sassanian period (3rd to the 6th century A.D.) as it occurs in Jhukar. The designs are mostly floral and show a great variety. They are painted in black and red; a few other colours also are available, such as yellow, chocolate, pink and cream. The patterns on the vessels are in horizontal bands, and slip and wash are often used alternately. In the 3rd century A.D. Sind was annexed along with Eastern Iran to the Sassanian kingdom. In this period glazed pottery of the style of Jhukar probably first appeared in Sind. Decoration in relief is also a common feature in Jhukar wares of this period.

The two chalcolithic periods at Jhukar representing the same culture as that at Mohenjo-daro are distinguished easily by their pottery. Pots decorated in black or red slip belong to the early level while the late period is characterised by a new technique, such as, some parts of the design, *e.g.*, the balls in the compartments are shown in dark red and red or pink wash is substituted for the slip. Some new motifs also emerge such as typically the 'Sloping oral', balls in compartments and the 'Spiral'.

Pots with handles (Jk 94) and spouted water flacons (JK 10) are very common. A few buff ware are typical of this culture, such as a lid (JR 683), lamp (JK 150, dish (Jk 526 and 586 etc.). A few terracotta sealings also are interesting (Nos. 762, 763, etc.). A typical stone disc of Sassanian style (Jk 31) is worthy of note, while some interesting figurines are toys (*e.g.*, clay ball) and clay rattle with cock (Jk 25). Stone beads (Jk 691) and conch bangles (Jk 696 and Jk 332) are other interesting objects along with a bone piece dice with circles on all sides (Jk 706). Of the copper objects pins (Jk 253), knives (Jk 243) and a copper arrow-head are worth mentioning.

Objects from Baluchistan sites

The first systematic survey of the ancient sites of Baluchistan was made by Sir Aurel Stein in the years 1926 and 1927. The principal sites explored at the time were those of Periano-Ghundai, Kandani, Moghul-ghundai, Rana-ghundai, Dabar-Kot, and Sur-jangal in North Baluchistan and Suktagendor, Jiwanri, Shahi Tump, Kulli and Mehi in south Baluchistan. The ceramic art of the people who inherited these places from early chalcolithic times is represented by a large number of painted and decorated fragments. The pre-historic wares bear simple geometrical patterns, their combinations and representations of plants and animals. The early historic ware is characterised by flat ribs and channelling and the medieval by glazed fragments, a few with arabesque decorations.

Shahi Tump, Nal: Pottery from Shahi Tump is plain and painted. Shah Tump is in the vicinity of Turbat. These pottery resembles this from Zhob and Suktagendor in character. The system of burial here seemed different. It was one of complete burial with funerary deposits. The objects typically representing the culture may be noticed here as clay lamps (TG 2, G 24, R 73, C7(2), E 59), polychrome pot (F 5), painted cups on pedestal (E 53, R 16), polychrome-goblet (Sh. T. VII-f-e), painted flagon (Sh. T, ix 2.) and large bowl with pedestal base (Sh. T. vi. 2.b).

Tharro Gorandi, Nal: Another site in Baluchistan is Tharro Gorandi, Nal near Kelat in the heart of the Baluch hills. From this site a number of copper and shell objects besides a host of pottery pieces and terracotta objects are on show in the galleries. Copper weapons (Nal 49, 54, 19, 43 and 6) represent the axe, arrow-head, etc. A large typical bowl (B 25) is also worth mentioning.

COINS

There are over seven thousand coins in the National Museum belonging to the different varieties ranging from the early Punchmarked type to the much later coins of the period of the East India Company in India. Of the Punchmarked coins, of which the National Museum has about 700, there are varieties of both the early and the later groups with the usual symbols of the sun, the taurine, the lotus and miscellaneous animal figures. The Sassanian coins of this Museum form an interesting collection. These were purchased from Mr. Furdoonjee D.J. Paruck of Bombay. In this series we have a gold coin issued by Shapur II (310-379) and the rest silver and copper issued by kings beginning from Papak to Yazdegerd III with a few unrepresented kings. A good number of mint-marks are represented and as many as 102 distinct varieties have been studied. One of the rarest coins of Shapur, King of Armenia, is in this collection, and its weight is 6.5 grns. Another rare coin in this series belonging to Khusrau II bears the date 39. A third remarkable variety in the coinage of Yazdegerd III bears a unique mint-mark.

While in the Indo-Bactrian series we have a number of copper issues in the Gupta series, the collection is enriched by 73 gold coins of the Bayana Hoard presented through the President of the Republic by the Maharaja of Bharatpur and 136 acquired by purchase. Apart from the usual Archer, Standard, Apratigha and other types the collection has a very unique piece of the Rhino-slayer variety. Of the other earlier types of coins in the Museum a coin of Taxila, a silver and a copper Gadhaia piece and a few silver pieces of the Gurjara-Pratihāras, a restruck silver piece of Nahapāna are worthy of note.

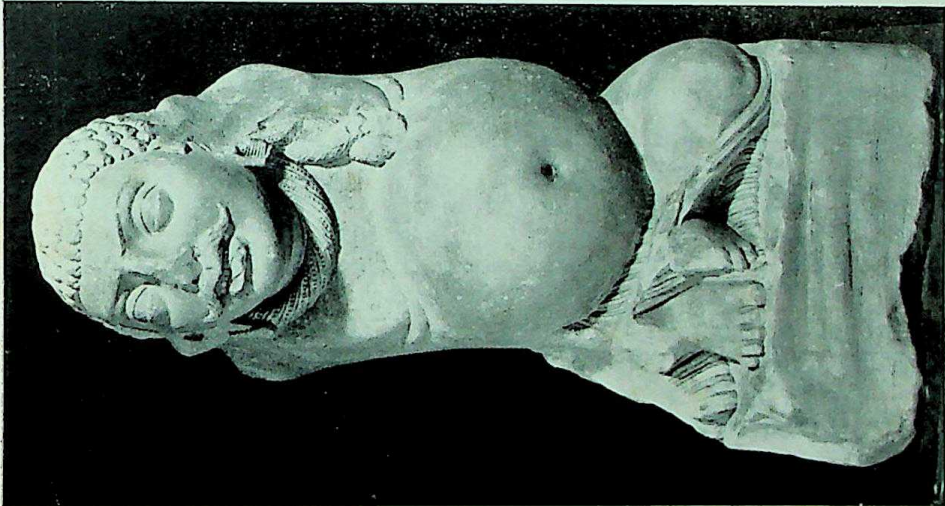
One gold issue of Gaṅgeyadeva of the Kalachuri dynasty, twelve silver pieces (drammas) of Vīgrahapāla, a gold coin of Anantavarma Chodagaṅga and a few gold pieces belonging to the Vijayanagara kingdom also deserve mention here.

In the Muslim series there are coins both of the Turko-Afghan and the Mughal periods. In the first group we have a few rare coins of Alauddin Muhammad Shah and in the latter we have important specimens of coins of Shah Jahan of the Multan and Kashmir mints of the dates 1047 A.H.—11 r.y. and 1053 A.H.—17 r.y. respectively. A few of the other important Mughal coins include those of Akbar of mint Tatta, 44 mihr and of mint Fatehpur Dar-us-Sultanat 987 A.H., of Jahangir of mint Qandahar 1027-13 r.y., of Shahjahan of mints Burhanpur (4 r.y.), Lahore (1041-5 r.y.), Multan (1066-30 r.y.) and Golkanda, of Aurangzeb of mints Surat (1102-34 r.y.), Akbarabad (1106-38 r.y.) and Shahjahanabad (1088 A.H.), of Jahandar Shah of mint Bareilly dated 1124 A.H., Ahd, and of Farrukhsiyar of mint Lakhnau issued in the year 1124-ahd and 1125-2 r.y. Of later Mughals we have a few representative pieces in silver of Muhammad Shah, Ahmad Shah Bahadur, Shah Alam, etc. Besides, the collection includes silver coins issued from the Native States of India. We have thus coins of Sultans of Malwa under Mahmud Khilji, of Sultans of Gujarat under Muhammad Shah and Sultans of Lucknow. Later issues from Nepal and Kabul are also included while Native States like Indore, Jodhpur, Gwalior, Jaisalmer, Bhopal, Datia, Udaipore, Orchha, Ratlam, Bundi, Kotah, Jhalawar, Chanderi, Maheswari, Jaipore, Hyderabad and Baroda are represented in the Museum collection.

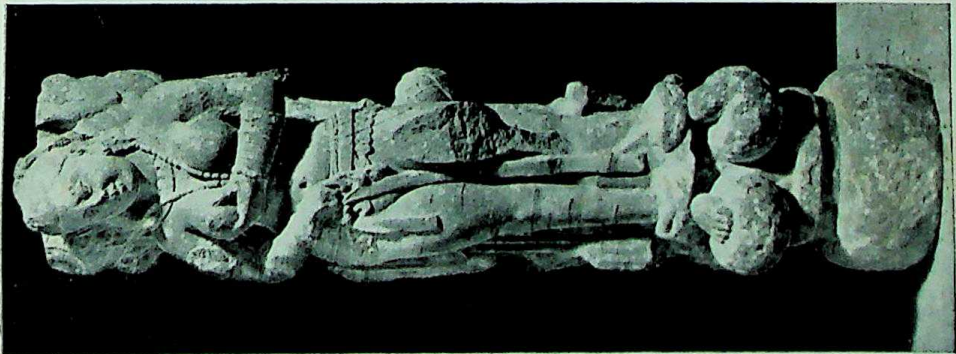
Of foreign coins we have a few pieces presented to the Museum. Amongst these the most important are the coins from Mexico, six in gold and twenty four in silver. There are also about six Egyptian and a few Chinese coins.



Mother and child, Kushān, 2nd century A.D., Mathurā.

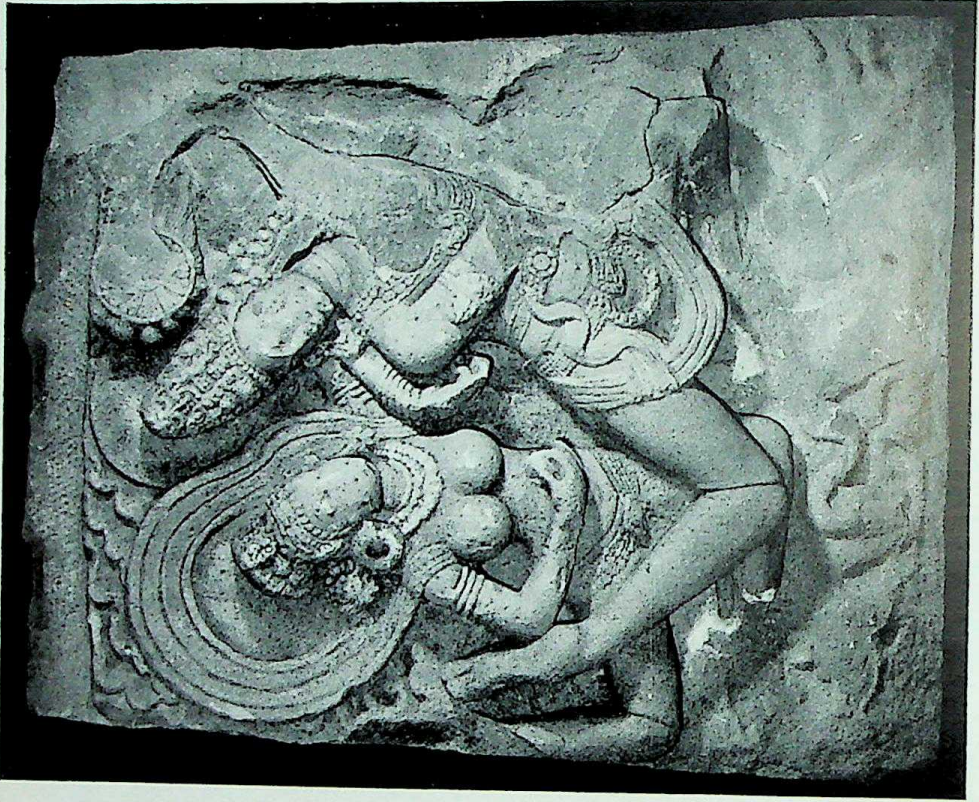


*Kubera, Kushān, 2nd century A.D.,
Añicchhatrā.*



Srī Lakṣmī, Kushān, 1st century A.D., Mathurā.

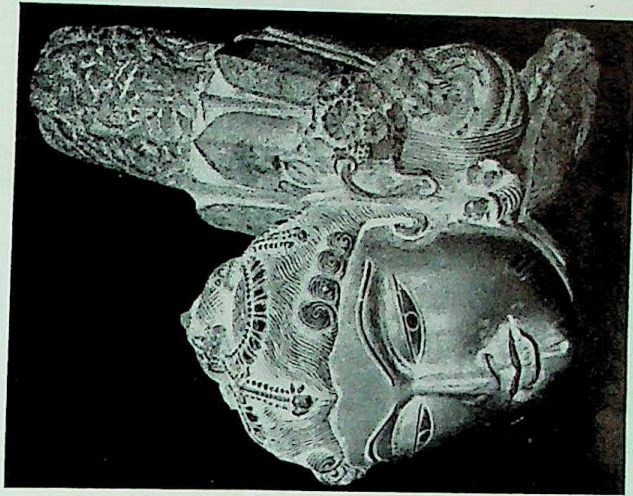
PLATE II



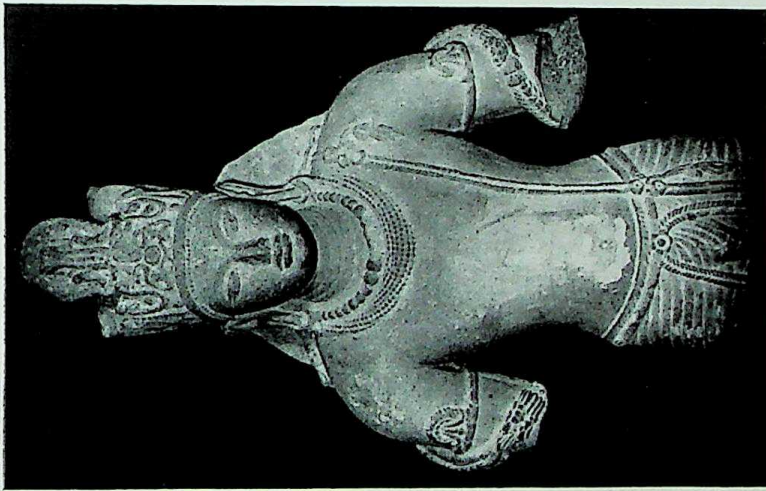
Flying celestials, Western Chalukya, 6th century A.D., Aihole.



Chastising Śurpanakhā, Gupta, 5th century A.D., Deogarh.



Coffure of lady, Gahadwala, 11th-12th century A.D., Rajoragarh.

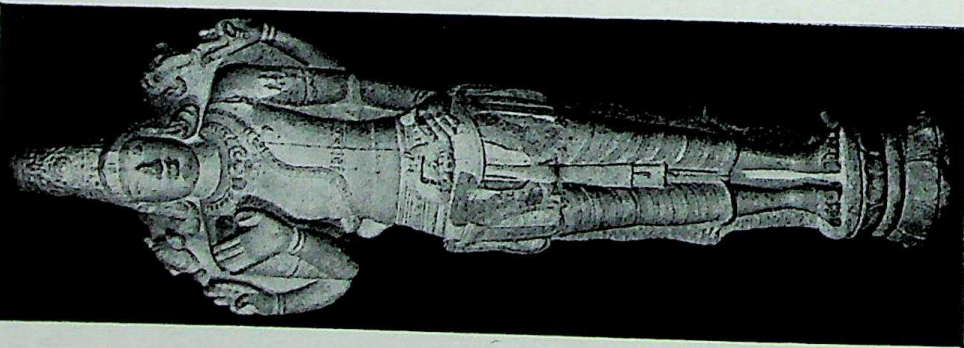


Vishnu, Gupta, 5th century A.D., Mathura.

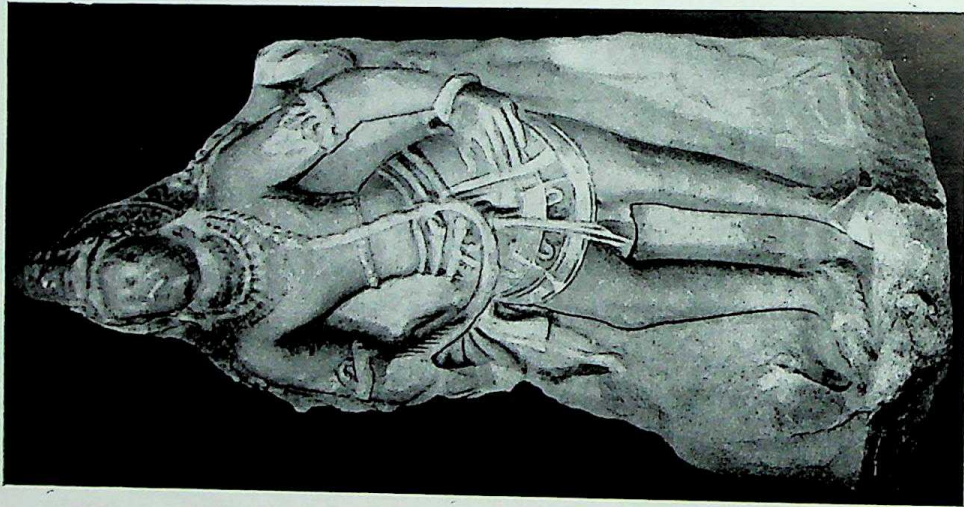


Bust of lady, Vardhana, 7th century A.D., Gwalior.

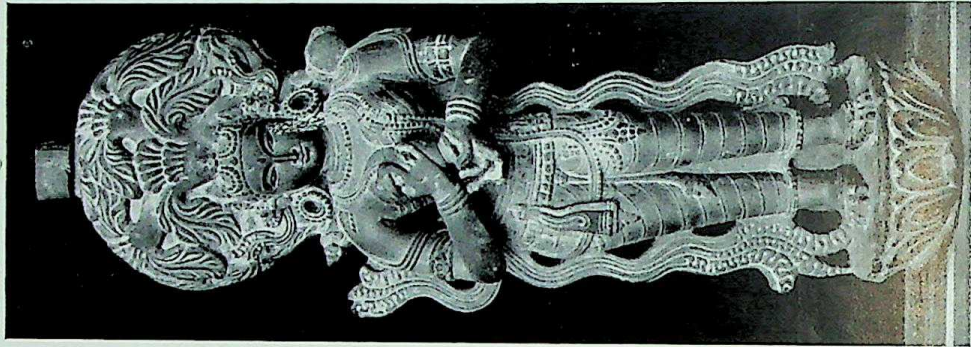
PLATE IV



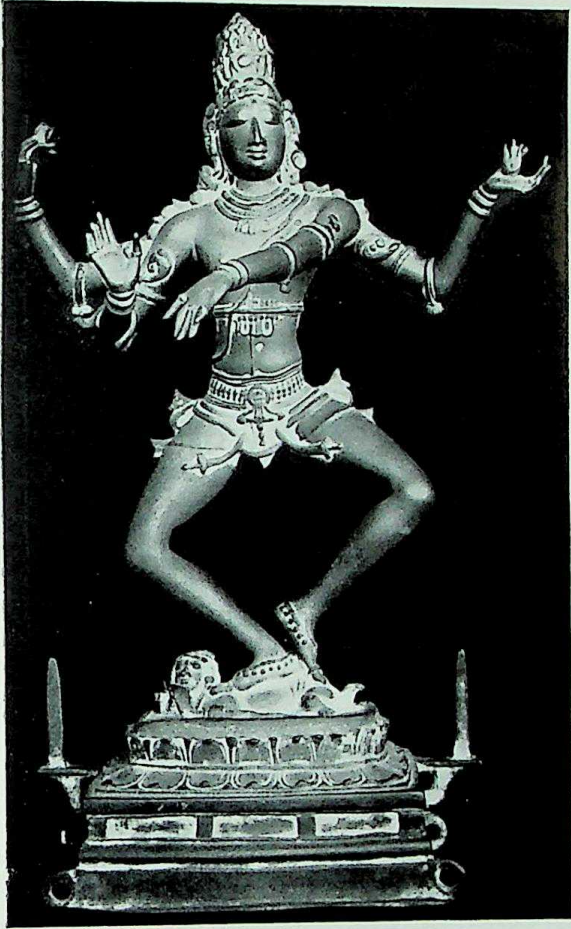
*Vishnu, Chola, 10th century
A.D., Paṣupatikōil.*



*Śiva, Western Chālukya, 8th century A.D.,
Paṭṭadakal.*



*Gaṅgā, Sena, 12th century A.D.,
Mahanad.*



Natarāja, Choḷa, 10th century A.D., Tiruvaran̄gulum.



Vishnu, Choḷa, 12th century A.D., South India.



Four Śaktis, Pala, 9th century A.D., Nalanda.

DEVELOPMENT OF INDIAN SCRIPTS										
BRAHMI										
KEY	ASOKAN 3rd cent. B.C.	BHATTIPROLU 3rd cent. B.C.	TAMIL CAVES 3rd cent. B.C.	SUNGA 2nd cent. B.C.	SĀTAVĀHANA 2nd cent. B.C.	KALINGA 2nd cent. B.C.	KUŚĀNA 2nd cent. A.D.	KSATRAPA 2nd cent. A.D.	SĀTAVĀHANA 2nd cent. A.D.	IKSVĀKU 3rd cent. A.D.
A	𑀀	𑀀	𑀀	𑀀	𑀀	𑀀	𑀀	𑀀	𑀀	𑀀
Ā	𑀁	𑀁	𑀁	𑀁	𑀁	𑀁	𑀁	𑀁	𑀁	𑀁
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E	𑀄	𑀄	𑀄	𑀄	𑀄	𑀄	𑀄	𑀄	𑀄	𑀄
O	𑀅	𑀅	𑀅	𑀅	𑀅	𑀅	𑀅	𑀅	𑀅	𑀅
KA	𑀆	𑀆	𑀆	𑀆	𑀆	𑀆	𑀆	𑀆	𑀆	𑀆
KHA	𑀇	𑀇	𑀇	𑀇	𑀇	𑀇	𑀇	𑀇	𑀇	𑀇
GA	𑀈	𑀈	𑀈	𑀈	𑀈	𑀈	𑀈	𑀈	𑀈	𑀈
CA	𑀉	𑀉	𑀉	𑀉	𑀉	𑀉	𑀉	𑀉	𑀉	𑀉
CHA	𑀊	𑀊	𑀊	𑀊	𑀊	𑀊	𑀊	𑀊	𑀊	𑀊
JA	𑀋	𑀋	𑀋	𑀋	𑀋	𑀋	𑀋	𑀋	𑀋	𑀋
JHA	𑀌	𑀌	𑀌	𑀌	𑀌	𑀌	𑀌	𑀌	𑀌	𑀌
ṆA	𑀍	𑀍	𑀍	𑀍	𑀍	𑀍	𑀍	𑀍	𑀍	𑀍
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DHA	𑀑	𑀑	𑀑	𑀑	𑀑	𑀑	𑀑	𑀑	𑀑	𑀑
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THA	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔
DA	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕
DHA	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖
MA	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗
PA	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘
PHA	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙
BA	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚
BHA	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛
MA	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜
YA	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝
RA	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞
LA	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟
VA	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠
SA	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡
ṢA	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢
HA	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣

The Development of Indian Scripts—Brāhmī.

THE STORY OF INDIAN COINS

The fame that transcends measure

The symbols, legends and figures portrayed on Indian coins signify and symbolise some important aspect of the ruler, his ideal, his faith, his achievements, his prowess, his status, his personal charm, his generosity, his accomplishments, his wealth and splendour, his conquests & his submission to the Almighty.

The desire of a great king was that his name & fame unsullied should reach the ends of the earth. The fame of Raghu is sung by the poet as having traversed the mountains, crossed the four oceans, entered the netherworld, the abode of the snakes & reached the heavens above and thus transcended all measure.

The idea of fame was chosen for depiction by the Sātavāhana monarchs and the coins show four symbols—the hill, the cross with arms terminating in circles, the zig-zag and a circle of dots. Fame regarded as white like the moon is represented by a crescent, a symbol of the moon, with which it is identified, and it is shown on the hilltop as also on one of the circles suggesting that it traversed both. The zig-zag signifies the snake & its abode in the netherworld also reached by fame. The circle of dots or stars signifies the sky. This occurs with the symbols spread on obverse & reverse of the coins of Gautamiputra Satakarni & is repeated by Sri Vajña Satakarni who makes the sense clearer by putting them all together on one side.

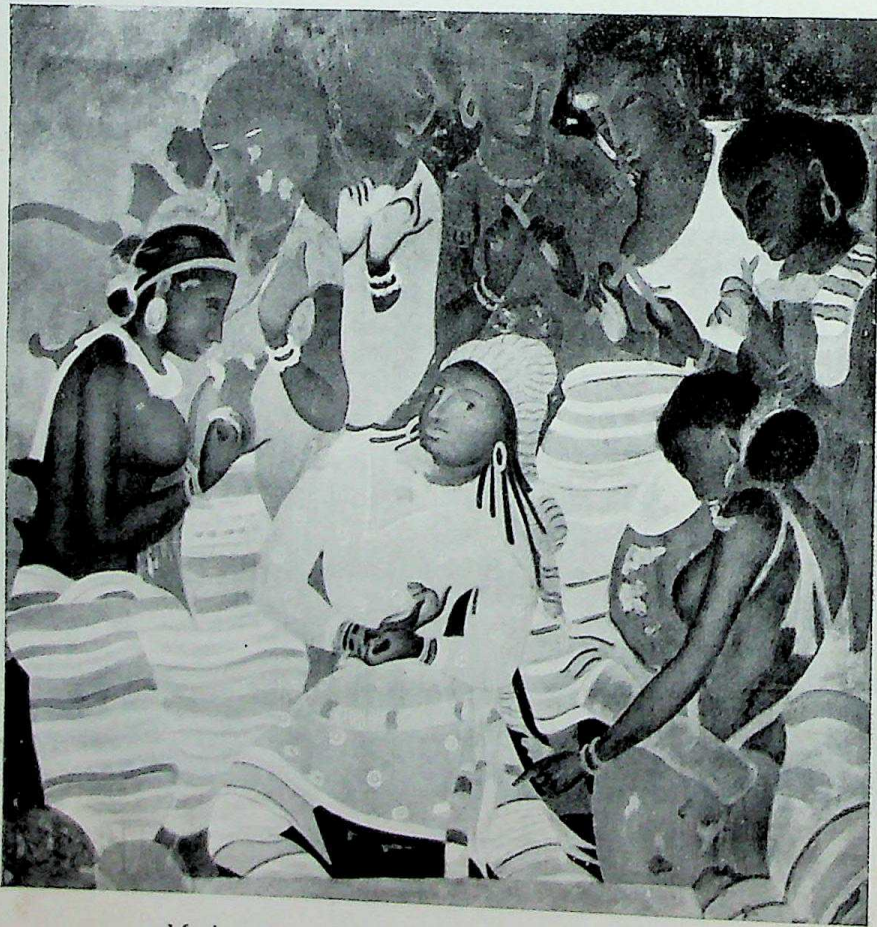
The Kshatrapa rulers adopted this interesting mode of suggesting fame and a whole series of coins like those of Chasthana, Rudradāman, Avadāman and others show these devices repeated almost similarly except for a slight modification of the circle of dots into the solar symbol.

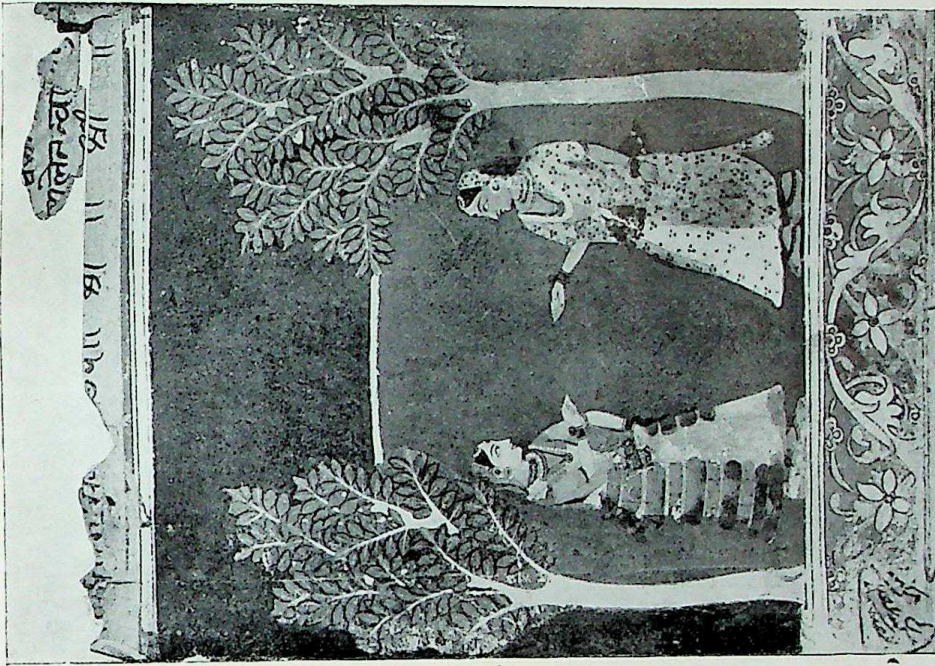
The Traikūṭakas also continued this interesting device.



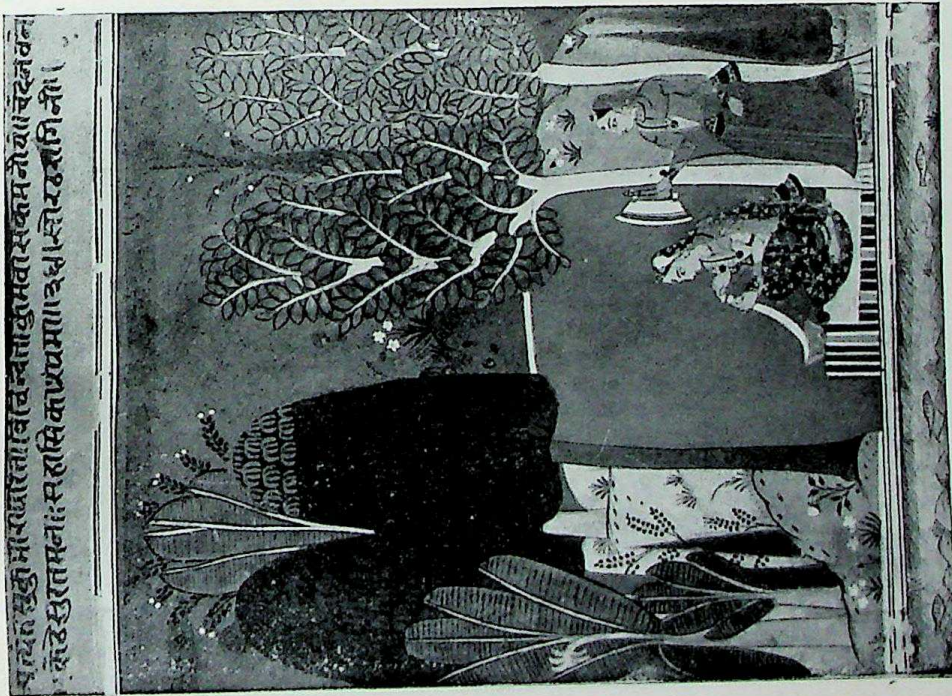


Black Princess, Gupta, 5th century A.D., Ajanṭā.





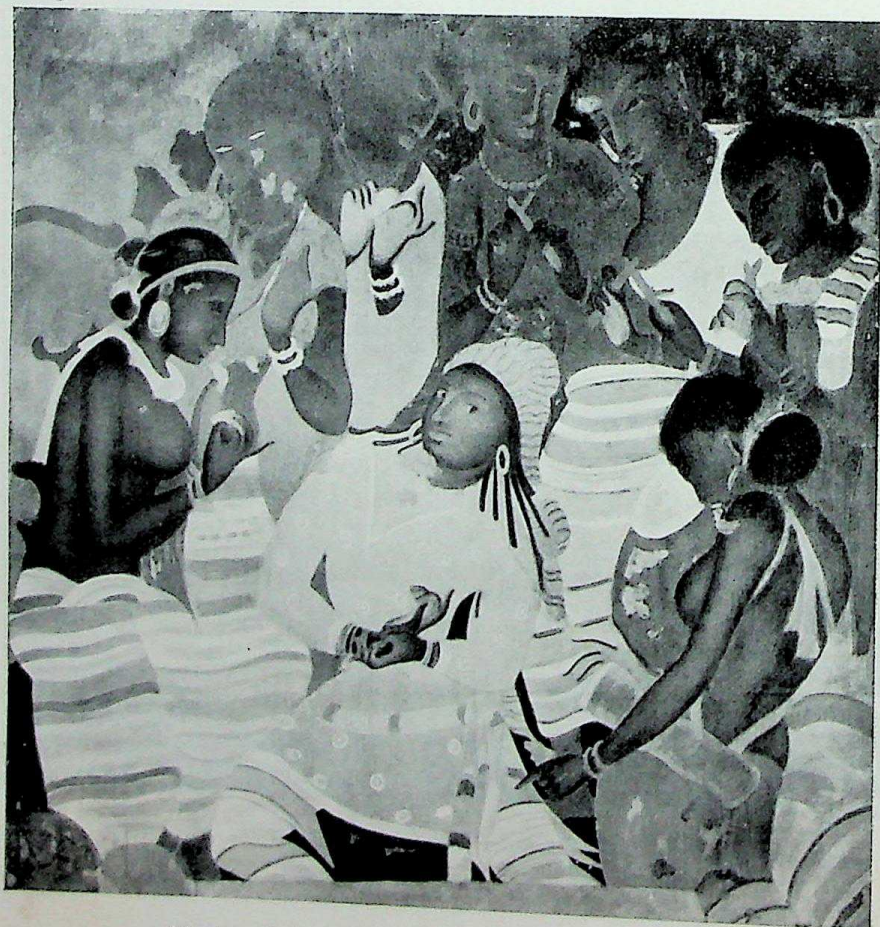
Scene from *Amaruṣataka*, South Rājasthān-Malwa School,
17th century A.D.



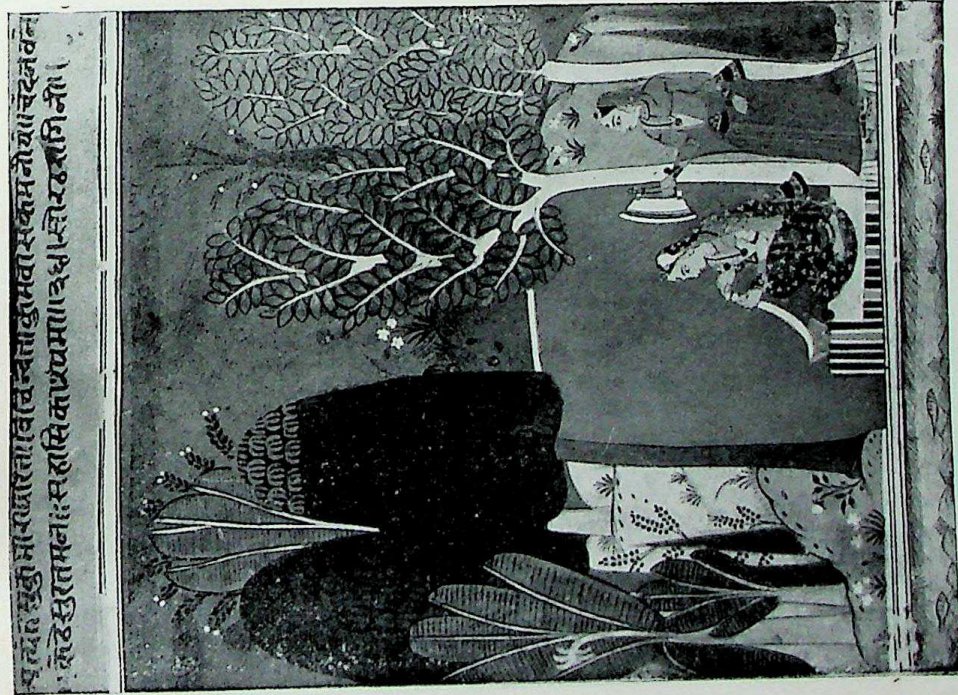
Soraṭha Raginī, Rājasthāni School, 17th century A.D.,
Narsingarh.



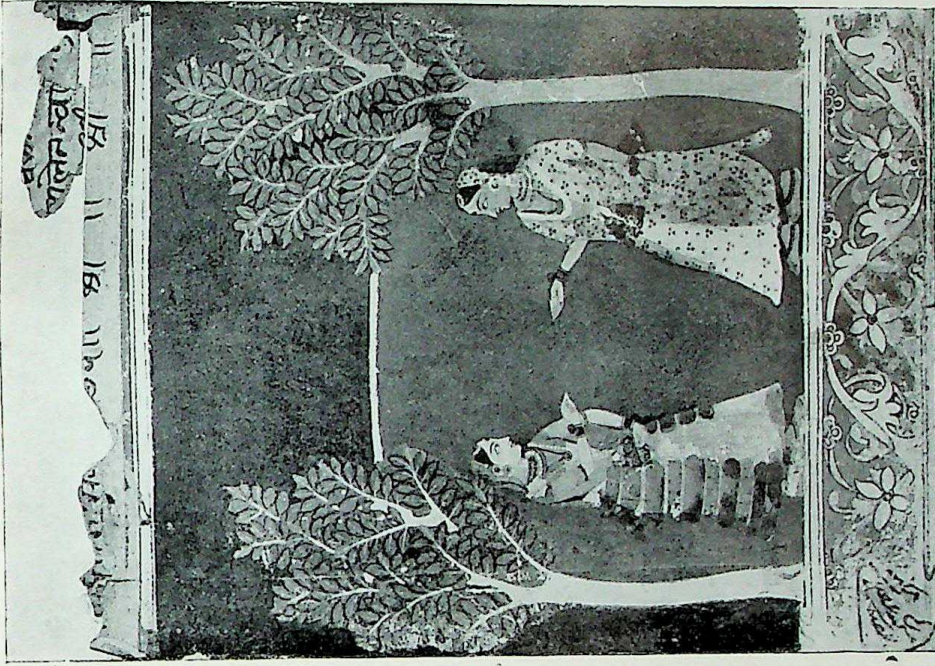
Black Princess, Gupta, 5th century A.D., Ajanṭā.



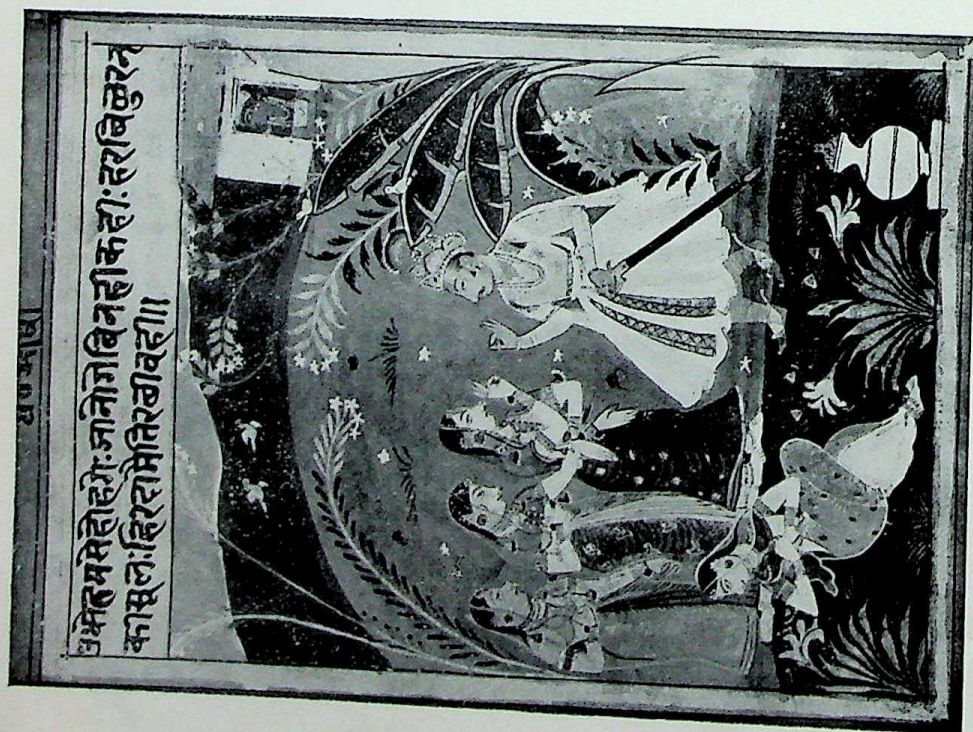
Music and dance, Gupta, 5th century A.D., Bāgh.

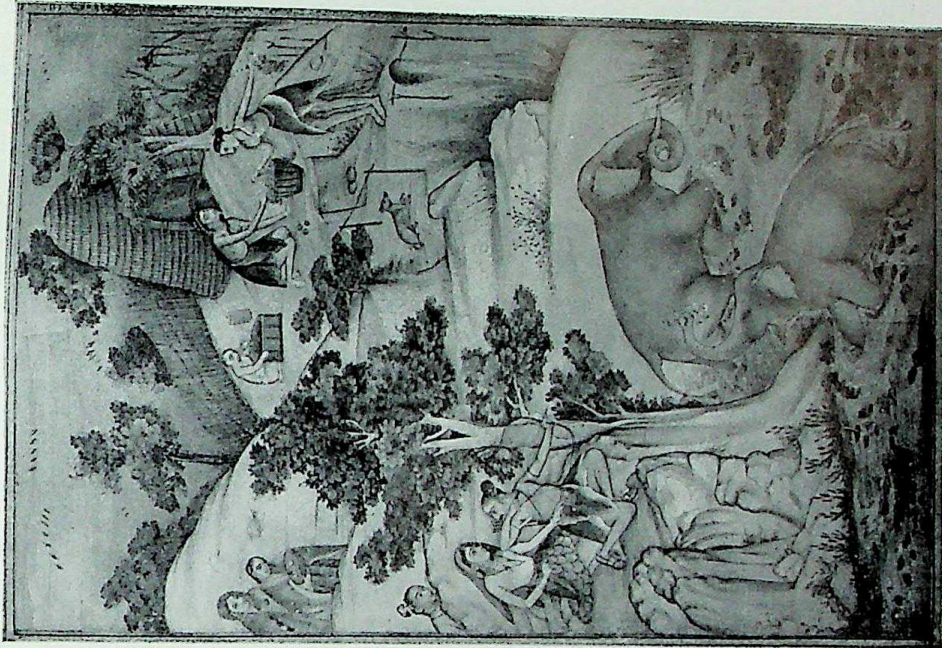


*Sorajha Ragini, Rājasthāni School, 17th century A.D.,
Narsingarh.*

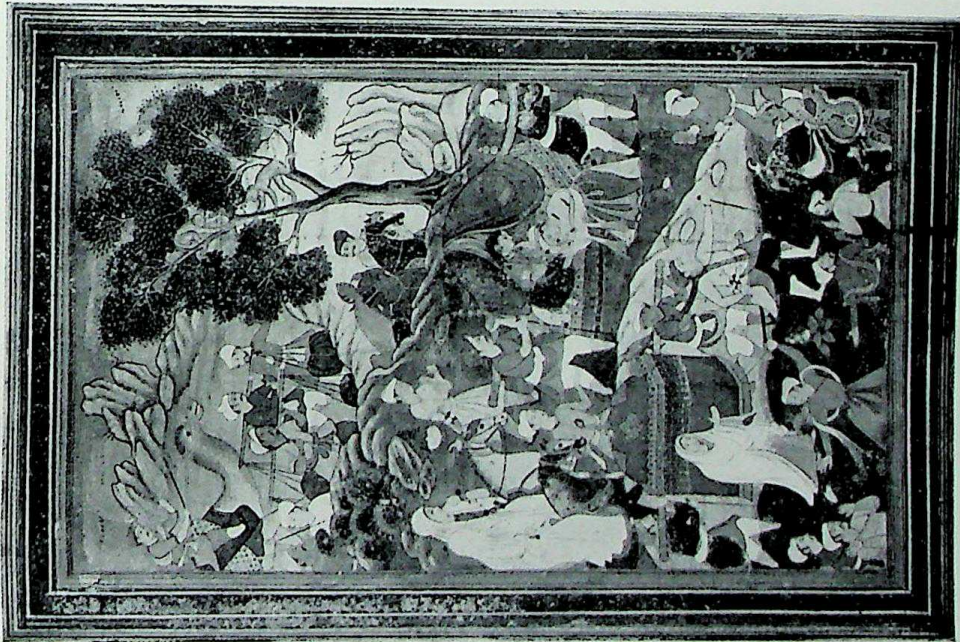


*Scene from Amarūṣataka, South Rājasthān-Malwa School,
17th century A.D.*

Scene from *Gita Govinda*, Orissa school, 18th century A.D.Scene from *Bhramaragita*, Mewar School, 17th century A.D.

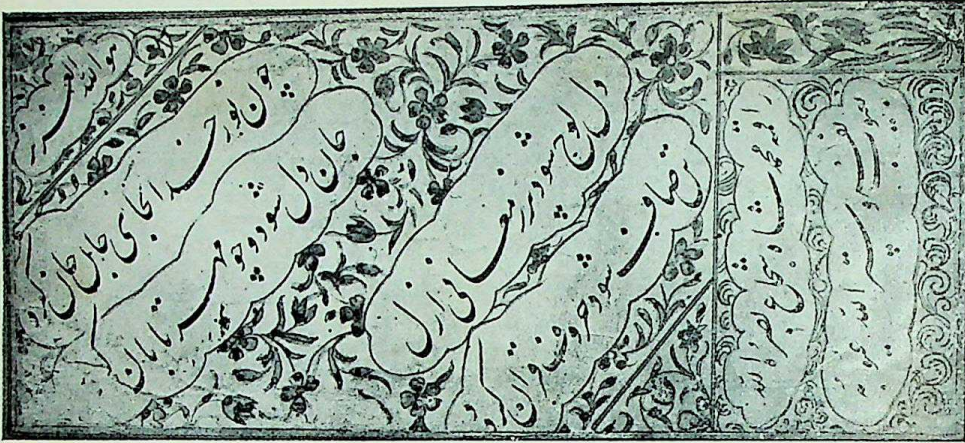


A Nāga hunting elephants, Mughal School, 17th century A.D.

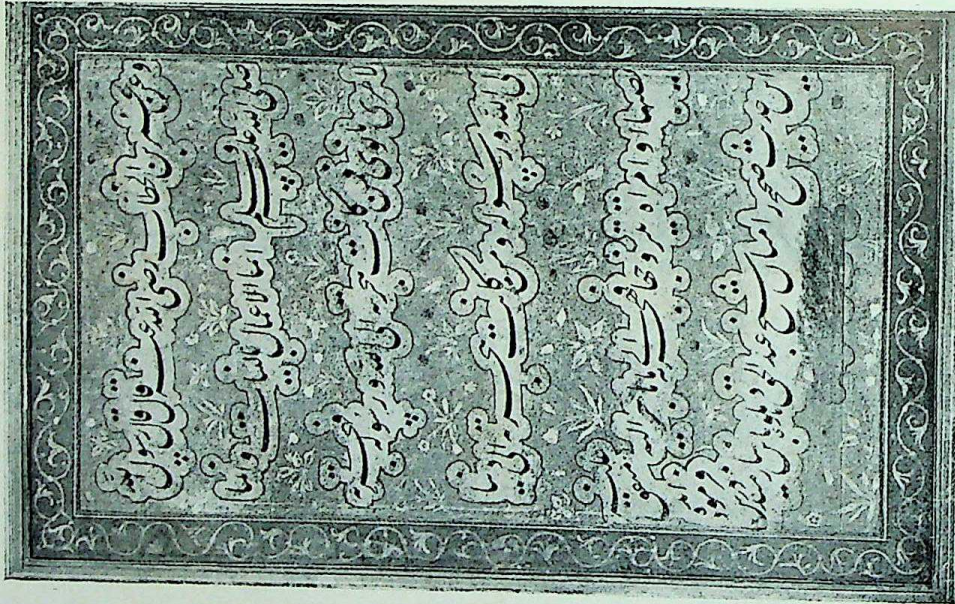


Prince Salim meeting his mother, Mughal school, 16th century A.D.

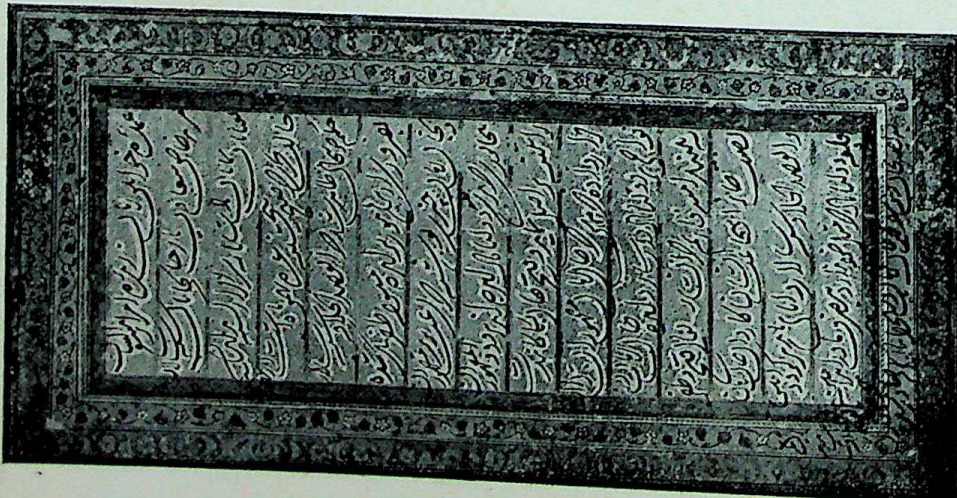
PLATE XII



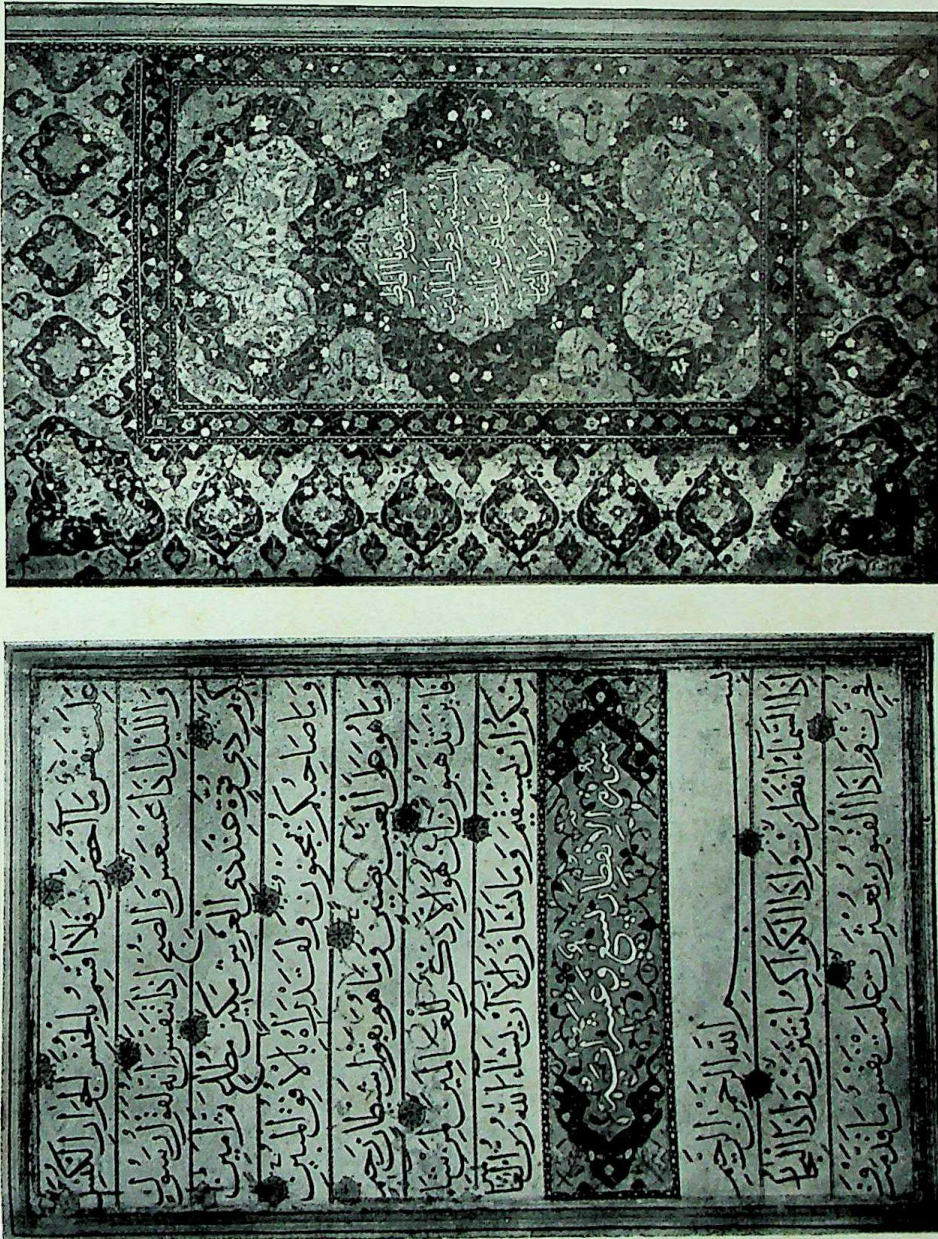
Qita by Shah Shujah, script *Nastaliq*,
17th century A.D.



Qita by Dara Shikoh, script *Nastaliq*, 17th century
A.D.



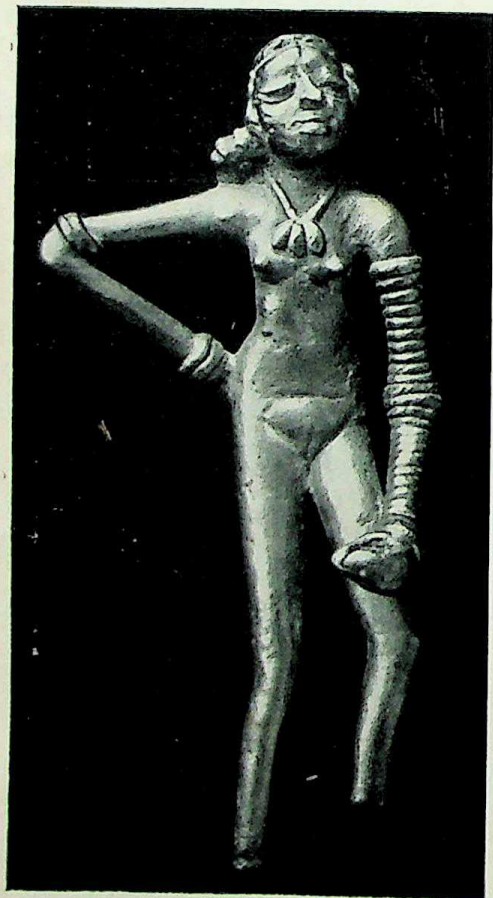
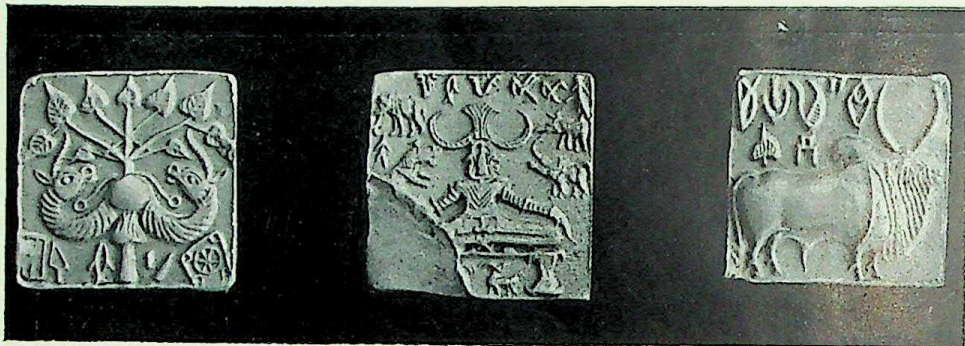
Emperor Shah Jahan's letter to Mahabat
khan, script *Shikasta*. 1632 A.D.



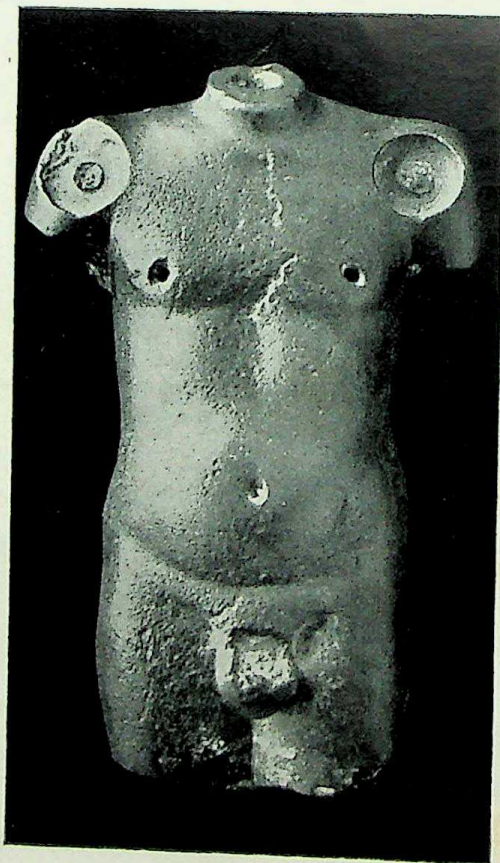
Holy Quran in excellent Raihan with alternate lines in gold and lapis-lazuli, 15th century A.D.

PLATE XIV

Seals, 3rd millennium B.C., Mohenjo-daro.



*Dancing girl, 3rd millennium B.C.,
Mohenjo-daro.*



Bust, 2nd millennium B.C., Harappa.